1: Jochelson E-5 (1900-01) 1908 Ry4 Koryak Ry4

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in all the settlements. Only in the house where the body lies is no work done, except the preparation of the pyre and of the funeral clothes for the dead. People from other houses come to assist in this work. The men help in preparing the pyre, and stay up during the night, while the women help in sewing the funeral clothes.

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Before being burned, the body is clothed in special, beautifully embroidered funeral garments. The coat is made of the skin of white fawns (thus white appears to be the color appropriate to death); and it is nearly covered with embroidery, especially in front, done with sinew-thread, dyed reindeer-hair, and often also with silks of various colors obtained from Russian traders. The funeral garments are also trimmed with fringe and strips made of the soft downy hair of the young seal dyed red, and with little tassels of colored sinew-thread and hair from the reindeer's mane. They are ornamented, besides, with black and white stripes and pieces of soft skin, — the black being from young seals, the white from dogs' necks, — also with a border of black and white checks made of the fur of fawns' legs. The trousers and shoes, as well as the quiver for the arrows and the bow-case, and the cap and belt, are ornamented in the same manner. The lower edge of the coat, the sleeves, and the hood are edged with white dog-fur.

The coat of the woman differs from that of the man in that it is made of reindeer-skin with the hair side in. The hide is dyed brown with a solution of alder-bark in urine. The designs on the woman's coat are less complicated, and the embroidery less elaborate, than those on the man's. The way in which these clothes are made will be described in detail later on. Figs. 43-55 show funeral suits of a man and a woman, and a child's funeral cap.

Since it takes a long time to embroider and ornament such a coat, — a woman may be working on one coat an entire winter, — these garments are prepared in advance. Every Koryak has his funeral garment ready, but not entirely finished. It is a sin to finish funeral clothes completely, as, in such case, the person for whom they are intended will die soon. Thus the coat is made ready except the edge of the hood; the boots have no soles; the belt, no buckles, etc.; and after a person dies, a good deal of work remains to be done before the deceased is fully prepared for his journey to the other world. The women of the neighboring houses, under the supervision of some old woman, help in this work. Their final work is done openly, while the preparatory sewing and embroidering of the funeral clothes are done in secret. The women work on funeral clothes mostly at night, when everybody is asleep, or in the daytime if there are no strangers in the house. If a person comes into the house when a woman is sewing on these garments, they are concealed in a bag or under a blanket; for if any one should notice that funeral garments are being made, one of the inhabitants of the house would have to die. On the other hand, funeral garments should be as nice as possible, that the deceased

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Fig. 43 ($\frac{1}{11}$). Man's Funeral Coat, Front View.

Fig. 44 ($\frac{1}{11}$). Man's Funeral Coat, Back View.

Fig. 46 ($\frac{1}{11}$). Man's Funeral Belt.

Fig. 45 ($\frac{1}{11}$). Man's Funeral Trousers Back View.

Fig. 47, *a* ($\frac{1}{11}$), *b* ($\frac{1}{11}$). Man's Funeral Shoe and Mitten.

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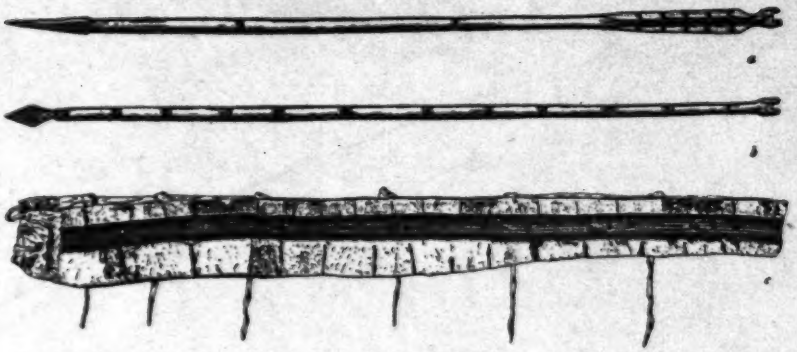

Fig. 49, *a* ($\frac{1}{7}\frac{1}{1}\frac{1}{0}\frac{1}{7}$ b), *b* ($\frac{1}{7}\frac{1}{1}\frac{1}{0}\frac{1}{7}$ c), *c* ($\frac{1}{7}\frac{1}{1}\frac{1}{0}\frac{1}{7}$). Funeral Arrows and Bow-Case. Lengths, 53 cm., 76 cm., 164 cm.

Fig. 48 ($\frac{1}{7}\frac{1}{1}\frac{1}{0}\frac{1}{7}$). Man's Funeral Cap.

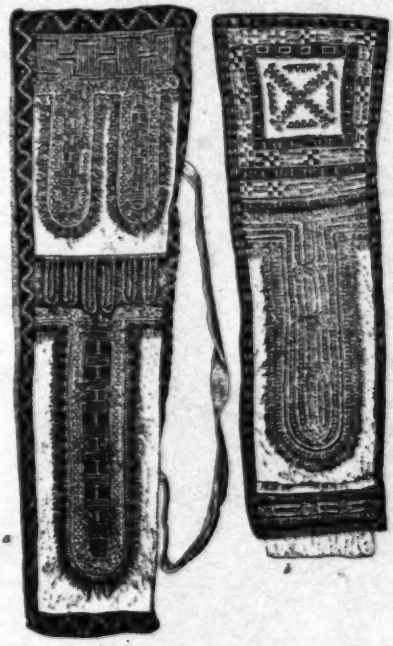

Fig. 50, *a* ($\frac{1}{7}\frac{1}{1}\frac{1}{0}\frac{1}{7}$), *b* ($\frac{1}{7}\frac{1}{1}\frac{1}{0}\frac{1}{7}$). Funeral Quivers. *a*, Complete quiver (length, 81 cm.); *b*, Embroidered front part of a quiver (length, 71 cm.).

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764 may have no cause for being displeased with his relatives for not providing
●531 him well for his journey. The Koryak of some villages expressed to me
281 their sorrow at having been unable to dress properly their dead who died during the epidemic of measles, which was raging before my arrival, since they had had no time to prepare the required funeral garments. One Koryak was taken ill while travelling, and died in a Russian village near Gishiga. The Russians buried him in a grave in his travelling-clothes. His relatives did not know afterwards what to do with his funeral costume. Being afraid that he might come to get it, they decided to send it to the Russians of the house in which the man died, and thus relieve themselves of their responsibility

Fig. 51 ($\frac{1}{11\frac{1}{2}}$). Woman's Funeral Overcoat, Back View.

Fig. 52 ($\frac{1}{13\frac{1}{2}}$). Woman's Funeral Suit.

before the deceased. The Russians did not wish to accept it; but the Koryak who had brought it left it on the floor of the house, and drove away. Subsequently I bought this costume for our collection.

531 Since the women of the Reindeer Koryak are less skilful in embroidering
432 than those of the Maritime people, most of the Reindeer Koryak buy the
764 ornamented parts of funeral garments of the Maritime Koryak. It is considered a sin to give away or to sell ready-made funeral clothes. They must not even be carried into a strange house. Only in case a person dies in a neighboring house, and his funeral clothes are not ready, is it admissible to give

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or sell garments in which the deceased is to be clad. The costume is finished, however, in the house of the deceased. At first none of the Koryak were willing to sell me their funeral clothes. In Paren they were unwilling even to show them to me, considering it a sin. At first, their only reply to all my questions referring to this subject was, that they had no clothes ready. The first costume I succeeded in buying was in Kamenskoye; but matters there were facilitated by the fact that I lived in a separate house (I settled

Fig. 53 ($\frac{1}{11\frac{1}{16}}$ b). Woman's Funeral Boot.

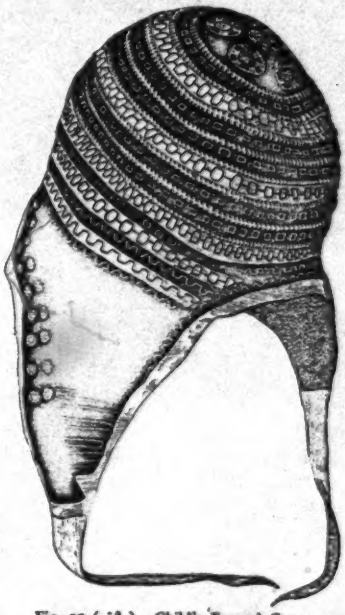

Fig. 55 ($\frac{1}{11\frac{1}{16}}$). Child's Funeral Cap.

Fig. 54 ($\frac{1}{21\frac{1}{16}}$). Woman's Funeral Carrying-Strap.

down in the hut of the cossack who is living there by order of the authorities), and the clothes were brought without the knowledge of the other people. In another settlement, when funeral garments were brought to me for sale, I had to go outside to buy them, since the owners of the house in which I stopped did not wish to have the clothes taken in.

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The deceased is not kept in the house long. If the clothes can be finished,

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

are often added. Ground tobacco is kept in birch-bark tobacco-boxes, which are suspended from the belt in skin cases. These cases are often embroidered with glass beads (see Fig. 133). When chewing, the pinch of tobacco is placed between the cheek and the jaw-bone. When thus used, the tobacco causes an abundant flow of saliva, and therefore the Koryak constantly expectorate.

Tobacco-leaves are also used for chewing. In this form, tobacco does not irritate the mucous membrane of the mouth as much as when ground. The use of it rolled, however, is more economical. A rolled piece of a leaf will last for a long time. After having tobacco in the mouth for a time, the Koryak takes it out and puts it behind his ear, as we do with a pencil, and then continues to chew it afresh a few minutes later.

I saw very few Koryak smoking, at least among those of Penshina Bay: therefore very few pipes are found. They manufacture very few themselves. Thus the large pipe repres-

Fig. 114 ($\frac{1}{11}$). Tobacco-Pipe. Length, 71 cm.

Fig. 113, ($\frac{1}{12}$). Tobacco Mortar and Pestle. Length of pestle, 103 cm.

ented in Fig. 114, purchased in the village of Kamenskoye, had been bought from the Chukchee, and resembles the large Eskimo pipes of this type. The pipe shown in Fig. 185, *c*, had been obtained on the coast of Bering Sea. I saw a few small copper pipes that had been imported by merchants from Vladivostok: these are of Chinese origin. For smoking-purposes, tobacco is cut up fine with an ordinary knife on a board, and mixed with finely cut aspen bark.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

294 women's suit consists of a broad bodice joined to wide Turkish trousers which
291 are gathered below the knees (Figs. 117, 118; and Plate XXXII, Fig. 2).
On the chest and back the bodice has a deep cut into which the woman
281 steps when putting on the suit. The sleeves are very wide, both at the shoulders and wrists, so that the hand can be taken out without any difficulty, which must be done when the woman wants to let down or take off the garment. A double combination-suit for women, for use in winter, is made of fawn-skins similar to those used in the man's double winter coat. A single, outer combination-suit is shown in Fig. 118; and an inner combination-suit, with hair side in, is represented in Fig. 119. Below the knees, where the trousers of the combination-suit are drawn in, the edges are trimmed with a leather hem, through which a cord runs for tightening the trousers and for tying them over the legs of the boots. The combination-suit of the Koryak woman is more carefully made, and of lighter weight, than that of the Chukchee woman, and thus does not render movement quite so difficult. The suit of the Chukchee woman represents a huge skin sack with four appendages for the hands and feet. The ornamentation of the suit is also prettier than it is among the Chukchee. The lower portions of the sleeves and trouser-legs are often sewed together of alternate white and dark vertical stripes of fur from reindeer-legs. The lower parts of the sleeves often consist of black and white fur checks made of pieces of fur from reindeer-legs. Women's funeral combination-suits are trimmed with particular care, and are very handsome (see Part I, Fig. 52, p. 108). The Reindeer Koryak women, however, do not trim their clothing with equal care. Plate XXXII, Fig. 2, represents a wealthy Reindeer Koryak woman from the Taigonos Peninsula, dressed in a combination-suit. She wears this suit over a chintz shirt, and not next to her skin.

Fig. 117 ($\frac{1}{11\frac{1}{2}}$). Woman's Combination-Suit.

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1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

above the heel, on both sides of the boot behind the ankle, two small leather straps sewed on, with which the boots are drawn tight around the foot near the ankle. The upper edges of low boots are tucked under the trousers, which are pulled over them (see above, p. 593); while the legs of high boots are put over the trousers and drawn tight around the leg, above the calf, either by means of two small leather straps sewed to both sides of the boot-leg near the edge, or by means of draw-strings passing through a hem of leather sewed to the border of the boot-leg. Boots with high tops are the more common style, as may be seen from the plates in this book which represent the Koryak and their clothing. It is curious that low boots are always used for men's funeral clothing (see Part i, Fig. 47, p. 106). This suggests that the low boots represent the older style.

The soles are made of thong-seal hide or of walrus-hide split in two. To the low winter boots (ḷu'ḷu-pla'kıt) are often attached shaggy soles, which are sewed together of pieces of the strong skin covering the feet of the reindeer, between the hoofs and the dew-claws, which part is covered with strong, thick, and long hair. A sole like this keeps the foot warm, is soft to walk on, and its hair is so strong that it does not wear off readily with walking. Besides, boots equipped with shaggy soles do not slip on the smooth ice. Sometimes the skin of bear-paws is employed for this purpose.

The winter foot-wear of the Koryak is made so large that the thick fur stocking lies in it easily without pinching the foot. For the same purpose the sole is turned up all round the foot; and the toe of both boot and stocking is made wide and semicircular, to give the toes freedom of movement. The sole is sewed on with sinew-thread, usually to a strip of skin inserted between vamp and sole. This strip is from a finger and a half to two fingers wide, of bright color, and serves partly as an ornament, and partly to reduce the slant of the sides (see Fig. 123). Other ornaments of fur boots consist of inserted stripes of white-colored fur or red broadcloth, and of tufts of the fur of new-born seals dyed red. Women's boots are adorned more often than those of men. Women's funeral boots are elaborately ornamented.[1] Men's funeral boots[2] (vi'a-pla'kıt), like other parts of the funeral costume, are of white color, and made of the skin from the legs of white deer. In these white boots the ornaments are made of inserted stripes of dark-colored skin in the form of chevrons. Women's dancing-boots[3] for the whale festival and for other festivals are ornamented with rows of triangles made of white leather, and with embroideries of colored silk.[4]

Women's winter boots are distinguished from men's high-topped boots, besides in their ornamentation, also in that their legs are wider, and made, not of the skins of reindeer-legs, but of the shaggy fur of autumn fawns, the

[1] See Part ii, Fig. 53, p. 109.
[2] Ibid., Fig. 27, A, p. 68.
[3] Ibid., Fig. 47, p. 106.
[4] See Chapter XI.

1: Jochelson E-5 (1900-01) 1908 R14 Koryak R14

over the crown of the head to hold the cap down. When a Koryak feels too warm, he throws his cap back, and it dangles down from the loop which passes around his neck. A warm cap like the one here described is worn with a hoodless coat. A cap with light trimming is worn with the coat with a large fur hood. Herdsmen who have to run after the herd wear hoodless coats and light caps They usually put on the outer coat only for the night.

281 291 294

Women very rarely wear caps. Maritime Koryak women, when going out of doors in winter, throw the hood of the coat over the head. Only the Reindeer Koryak women, while wandering from camp to camp, wear a cap under the hood. Its shape does not differ from that of the men's cap. Women's funeral costumes have no caps, — a fact which shows that in former times the Koryak women did not wear caps.

a *b*

Fig. 124, *a* ($\frac{1}{11}$), *b* ($\frac{1}{11}$). Winter Caps.

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The Koryak fur cap is prettier and more neatly made than the Chukchee cap. Besides the pretty trimmings, it has inserted in the crown, and at the place which covers the occiput ornaments made of alternate stripes of black and white skin from the legs of reindeer-fawns, or lozenge patterns. Behind, long tassels of seal-pup skin, dyed red, are sewed on; and on the sides, circles are embroidered with glass beads of various colors. To the crown of the cap are often stitched two pieces of fur or leather, which project upwards like the ears of a fox. Some caps are not rounded in shape at the crown, but have angular projections at the sides (Fig. 124, *a*). The man's funeral cap has the shape of a round decorated skull-cap with ear-flaps stitched on, and an embroidered leather-strap[1] with which to tie it under the chin.

[1] See Part I, Fig. 48, p. 107.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

Men who drive dog or reindeer teams, and who watch herds in winter, wear mittens made of the skin of reindeer-legs. The hair of the skin of the reindeer-leg is short, thick, and shiny. It does not readily wear out or fall off from dampness. Further, these mittens are light and exceedingly soft when well dressed, so that they are not in the way when holding the reins and the whips, or doing any other work on the journey. These mittens are not very warm, since they are not usually made of double skin, and have the hair side out. Sometimes they are lined inside with fur of a new-born reindeer-fawn; but young people go without the inner mitten, and do not suffer from cold. Light mittens are also made of the skin from dogs' legs. Women usually wear warmer double mittens, with shaggy trimming of dog, wolf, or fox fur, about the wrist. The outside mittens are made of the dressed skins of reindeer-fawns; the inside mittens, of the fur of new-born fawns. Mittens made of the fur of wolf-paws on the outside, and lined with the fur of young fawns, are regarded as warm and pretty.

Summer Clothing. — In general, summer clothing differs little from winter clothing. Real warm summer days are very few in number. In summer, as well as late in spring and early in autumn, the old worn-out winter clothing is put on, only in single suits. At this season much of the hair has fallen off. Therefore in summer the Koryak present a shabby and unattractive appearance. This is true particularly of the Reindeer Koryak, who do not use special summer clothing while roaming with their herds in the mountainous regions, where it is colder than in the valleys; but the Koryak who live in the valleys and near the mouths of rivers, particularly those of the coast, have special summer clothing for the warmer part of summer.

Summer coat. — The ordinary summer coat (ala'kın-isăn) is a shirt of curried and smoked reindeer-skin, and shirts of this kind are worn by both sexes. Those of women are longer than those of men, and more frequently furnished with hoods. Sometimes a dog-skin collar is attached. The cover of the upper part of the tent which has been exposed to the smoke for a long time is often used as material for such shirts. The skin, after being smoked, is more waterproof than unsmoked skin, and does not harden after rain.

[531] Shirts of unsmoked leather, such as are worn in winter over fur coats,[1] sometimes ornamented by means of wooden stamps (see Fig. 218), are also worn in summer; they are not used in rainy weather, or for fishing and sea-hunting, as dampness hardens them.

During the sea-hunting season, especially in damp and cold weather, the Maritime Koryak wear dog-skin coats, with the hair side in (Fig. 125). A dog-skin shirt is considered a good waterproof garment. Such a shirt rarely has a hood. It is worn mostly by lads in their teens. At home, even in

[1] See p. 593.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

415 281 BAGS FOR KEEPING CLOTHING. — The Koryak keep their reserve clothing in bags made of the skins of ringed-seals, of spotted seals, or of ribbon-seals. The skins are dressed on the flesh side, and the hair is left on. The bags are made with the hair side out, and, like those of the Eskimo, are of two shapes, — wide bags with a top opening, which is tied with thongs; and elongated bags, resembling a seal in shape, or made of an entire seal-skin, the flippers of which are sewed up. The openings of bags of this kind are slit across the chest and laced up.[1] The Maritime Koryak keep articles not in use, and spare clothing, in such bags, in the houses or in storehouses. In the houses these bags, with their contents, serve as pillows. In winter, bags containing summer clothing are kept in the storehouses; and in summer the winter clothing is kept in the same way. Funeral clothing not fully finished is also kept in storehouses.

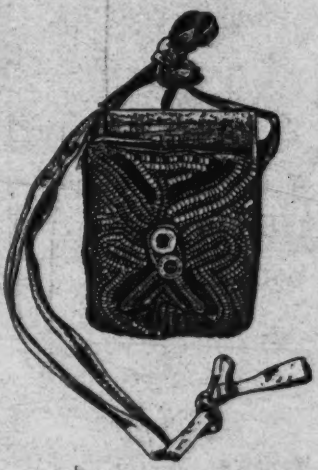

Fig. 133 ($\frac{2}{3}\frac{1}{7}$). Embroidered Pouch.

531 281 292 [174] BELTS. — Women very rarely wear a belt. Embroidered carrying-straps[2] belong to the funeral clothing of women. The belt, however, forms part of the funeral dress of men.[3] This points to the fact that the belt has been used by male Koryak for a long time. The Koryak gird up their house-coats and their short travelling-coats with their belts. The long fur travelling-coats, or the overcoats of leather or imported cloth, are worn without belts (see Plate XXXII, Fig. 1). [293] The belt consists of a dressed strap of thong-seal skin, two or three fingers wide, with a large iron buckle.[4] In ancient times, buckles were made of [302] ivory, and these may be seen even now. On the belt hangs a small belt-knife in a sheath, a case embroidered with glass beads containing a birch-bark tobacco-box, and often iron tweezers for pulling out hair (Fig. 133). These tweezers seem to me to have been adopted from the Tungus. Among the Maritime Koryak, belts are frequently embroidered with glass beads (see Fig. 202).

[1] See illustrations in Bogoras, The Chukchee, Vol. VII of this series, p. 192; and Nelson, p. 44.
[2] See Part I, Fig. 54, p. 109. [3] Ibid., Fig. 46, p. 106. [4] See Fig. 205.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

326 412 long, narrow, ornamented, and well finished. The spears for every-day use are not ornamented. They are of simple and rough workmanship. Some spears are made with a ridge in the middle, which is also often met with on spears from the Amur region (see, Fig. 195).

Knives for special kinds of work are represented in Fig. 144. The woman's knife, *a* (ñau-wal) is of a sickle-shape, its form being an imitation of the ancient flat knife made of slate.[1]

281 412 177 The woman's knife has no sheath. It is kept in the work-bag, together with shavings of skin. With this knife, women cut skins and furs for clothing.[2] The cutting is done on a cutting-board. Koryak women rarely use scissors. Imported broadcloth for the upper coat, and calico for shirts, are also cut with the knife. Koryak blacksmiths do not manufacture scissors. The large shears shown by Bogoras[3] are the work of Yakut or Amur River blacksmiths. Yakut women cut skin for clothing with such scissors. Nevertheless Koryak women exhibited great joy when we presented them with ordinary narrow iron scissors in return for services rendered, or for submitting to being measured, and immediately pressed them into service.

321 ● 531 322 Fig. 144, *b*, represents a knife with a long handle, specially used for carving in bone or wood. However, this knife is also called a belt-knife, and is worn at the belt in a sheath. Its wooden handle is covered with sheet-brass which is adorned with scratches made with the point of a knife, and evidently representing a technical ornament. Fig. 144, *c*, represents a straight knife (tami'ñu-wal, "working-knife"), and *d* a curved knife (keñi-wal, "curved knife"), used in carving bone and wood, and in hollowing out spoons, ladles, dippers, plates, and dishes.

326 412 Fig. 145 represents an iron chisel and an iron bow-drill for work in wood. The chisel (*a*) has a curved edge for making holes. The handle of the drill (*b*) and the bow are made of bone of whale. A similar bow-drill, only with a smaller point made of steel, is used also in riveting old kettles, and generally for boring in iron.

401 [372] 321 I did not happen to see a pump-drill in use. It is curious that the bow-drill is called in the Koryak language mi'lgitine ("fire-procuring"). This points to the fact that the use of the bow-drill for procuring fire had preceded

[1] Murdoch (The Point Barrow Eskimo, Fig. 106, p. 153) mentions an ancient large single-edged slate knife of this shape, belonging to the Eskimo, and supposes that it was used specially for cutting food. I am inclined to think that it was a woman's knife for cutting skin. Its shape is quite similar to the woman's iron knife of the Koryak, whose blacksmiths doubtless originally imitated ancient stone models. In Mason's article on the woman's knife of the Eskimo (Report of the U. S. National Museum, 1890, p. 411) are collected types of woman's knives of the Eskimo and certain Indian tribes from various localities. These illustrations show that nearly all — both the stone knives, and those of iron made in imitation of the stone ones — have a crescent-shaped blade, just as in the case of the woman's iron knife of the Koryak. Nearly all knives of which illustrations are given by Mason have handles like those of chopping-knives. Only in those of them (see Plates LIX, LXIV, and LXVIII, Figs. 1, 4, 2) do we see a handle on the side, just as on our woman's knife.

[2] Ornamented woman's knives are represented in Fig. 193.

[3] See Bogoras, The Chukchee, Vol. VII of this series, Fig. 151, *c*, p. 222.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

same may be said of the metal bracelets. I have already described iron bracelets. Two made of brass are represented in Fig. 149, *a* and *b*.

The jew's-harp shown in Fig. 149, *c*, is made of brass. Usually this instrument is made of bone. The needle-case (Fig. 149, *d*) is made of two gun-cartridges, and has brass and iron pendants.

The copper of worn-out teapots is used by the Koryak for patching and riveting damaged copper vessels. Spears and large knives are inlaid with copper and partly with brass. First the designs, representing chevron ornaments and various kinds of curves, are incised with a steel chisel. Then copper shavings are driven in with a hammer, and the weapons are smoothed off with a file.[1]

Silver-work, smelting, or cold-hammering are unknown to the Koryak; though the blacksmiths of the Tungus and Yakut, the tribes nearest to them, work also in silver. The Tungus work is done cold only, while the Yakut have attained a high degree of proficiency as silversmiths. With a hammer they beat out various ornaments and other objects from pieces of silver; smelt silver in crucibles of their own manufacture, made of fire-proof clay, and then pour the smelted metal into moulds; make alloys of silver with other metals; engrave the most complicated designs on silver ornaments; and enamel silver after the style of the Circassians. The material for this work is supplied mainly by old silver objects and silver coins.[2]

Fig. 149. *a* ($\frac{1}{2}\frac{1}{1}\frac{1}{7}$), *b* ($\frac{1}{2}\frac{1}{1}\frac{1}{7}$), Brass Bracelets; *c* ($\frac{1}{3}\frac{1}{1}\frac{1}{2}$), Jew's-Harp made of Brass; *d* ($\frac{1}{3}\frac{1}{1}\frac{1}{7}$), Needle-Case made of a Cartridge.

Tungus smiths hammer silver coins into small ornaments, such as ear-rings, rings, buttons, buckles, or little thin disks for breast-ornaments, and polish these with a file and soft leather made of reindeer-skin. The Tungus buy larger and more ornamental silver objects, such as belts, pendants for coats, and ornaments for hair-dressing, from the Yakut.

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[1] For ornamentation on knives and arms, see Figs. 142, 143, 189, 193, 195.

[2] In the Yakut Province, stories are in circulation that certain Yakut silversmiths reduce silver from ore, but carefully conceal the location of the mines. I could not verify the truth of these tales.

I: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

determining the ornamental style of the bag. The weaving is done by twining two woof-threads over the warp. The end of the woof is gathered in a skein and undone according to need. The weaving continues round the sack from right to left.

Fig. 160 represents flat bags like those on the preceding figure, but finished. In *b* a strip of seal-skin is stitched around the opening of the bag. It is sewed with sinew-thread to the last woof-threads, to which are also fastened the loose ends of the warp. This bag has never been in use, and in the skin strip at the opening are no holes through which to pass the thong which is to close the bag when full (Fig. 160, *a*). The workmanship of these bags exhibits great taste and skill. The ornamentation of the bag is made as follows: at certain intervals among the nettle-threads of the warp there run three threads of sinew, dyed black, which thus form narrow black longitudinal stripes between wider stripes of the light-gray nettle. These alternating stripes of various colors make a pleasing impression. The width of the light stripes varies; and this somewhat disturbs the impression which the ornamentation would produce on the eye if it were executed with greater regularity. The bag is further ornamented with bunches of colored crewel, which are caught in the twining, forming tassels similar to those shown in Fig. 199, *a*. This ornament forms three cross-stripes. Of these, the lower two consist of three rows; the upper one, of four rows.

On the bag marked *a*, instead of the bunches which form the cross-stripes, there is an embroidery of crosses in colored wool, the regular arrangement of which produces a very pleasing effect. The black cross-stripes consist of threads made of the outer bark of *Epilobium angustifolium* dyed in sea-mud.[1] To this bag is attached a woman's carrying-strap or head-band.

The twined bags here described serve for carrying goods on foot-journeys. Women carry them by means of a head-band; men, by means of a chest-yoke.[2] In them women also carry children (see Plate XXXVI). In the Koryak tongue every bag or basket is called apke'ln; baskets with ornamentation, kele'-a'pkel ("ornamented baskets"); while the coiled baskets described before are called tene'-apke'ln ("sewed basket").

Fig. 161 (1/3). Technique of Twined Basketry.

Fig. 161 shows the method of weaving close-twined baskets. *Elymus mollis* is pre-eminently the material used for this purpose; but the work on them is more perfect than the work on coiled baskets of the same straw. The warp is formed by threads of twisted straw of *Elymus mollis*. The weaving is done by twining

[1] See p. 628. This method of dyeing textile material black is found also among the Haida (see Mason, Aboriginal Basket-Work, p. 297).

[2] See p. 626.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

XI. — ART.[1]

531 The art of the Koryak — expressed in carving, engraving on bone and wood, drawing, and ornamentation of implements — is similar in many respects to the primitive art of ancient man of that epoch of the stone age of southern Europe which is called by the French archæologists "époque magdalénienne."[2] The climatic conditions and the surroundings of the life of man at that period were, according to geological, palæontological, and archæological data, much like those of the life of the primitive peoples of to-day in the polar and near-by regions of the Old and New Worlds.

[114] The resemblance between the graphic art of the Eskimo and that found in the archæologic remains of the cave-dwellers of southern Europe has led some European archæologists to formulate the theory of the origin of the Eskimo from the cave-dwellers of France,[3] — a theory which is far from being well founded. However, the art of the modern Koryak, as regards sculptural carving and dress-ornamentation, is above the art, not only of the cave-dwellers of Europe, but also of the modern Eskimo.

321 322 Sculpture. — For carving, the Koryak employ different kinds of wood, the antler of reindeer and the horn of mountain-sheep, bone of whale, teeth of the white whale and the bear, walrus-tusks, and mammoth-ivory. Sometimes the horn of the narwhal, brought from the shores of the Arctic Ocean, is also used. The material most suitable, on account of its solidity and fineness of grain, is ivory of the walrus and mammoth, especially the latter, which is as hard as the former.[4]

321 Both the walrus and the mammoth tusk, before being carved, are put for some time into boiling water, which makes them softer for a while. Walrus-tusk is used to a greater extent than is the mammoth-tusk, because this latter is not found so frequently in the Koryak territory as in the more

[1] The manuscript for this chapter was prepared by Mr. Jochelson while in Europe, and consequently he has not been able to consult the specimens in his collection. For this reason some matters of detail have been added by the editor, and also the greater part of the discussion relating to the technique and rhythmic arrangement of the designs on clothing, basketry, and rugs. — Ed.

[2] See G. et A. de-Mortillet, Le Préhistorique (Paris, 1900), p. 241.

[3] See Hoffman, p. 764.

[4] Mammoth-tusks, which are obtained as the result of occasional palæontological finds, furnish good material for carving if extracted directly from the frozen ground. Tusks so obtained usually have no cracks, are solid inside, clean and white, and not much inferior in quality to ivory. If, however, previous to being found, the tusk has been washed out of the ground and exposed to the air for any length of time, undergoing the process of weathering, it loses its consistency, begins to crack, and assumes a yellow color resembling that of tobacco-juice. Concentric layers are formed on the outside, which gradually separate from the rest of the mass, and crumble, making it unfit for carving-purposes. Articles made of walrus-tusk also lose their original whiteness when exposed to moisture for a long time. Old carvings from walrus-tusk, both of the Koryak and of the Eskimo, also acquire the yellow tobacco-color.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

412 532 [276] 531 317 191

mentation represents a sledge with a team of eight dogs. Apparently the whole handle represents at the same time a bear, the point being the snout, the ears being indicated just under the sledge, and the two prominences on the lower side representing fore and hind feet. It resembles in form the bear figures used by the Eskimo in the cup-and-ball game.[1] The specimen shown in *c* is a pipe made of bone in Kamenskoye (Penshina Bay), and very crudely ornamented with the carving of a human face.

The Koryak carvings of animals on household articles follow the rule

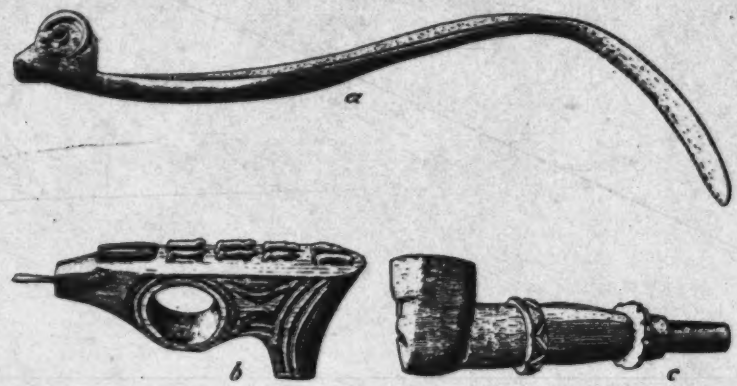

Fig. 185, *a* ($\frac{1}{3}\frac{1}{1}\frac{1}{7}\frac{1}{2}$), Snow-Beater (length, 52 cm.); *b* ($\frac{1}{3}\frac{1}{1}\frac{1}{7}\frac{1}{3}$), Awl (length, 11 cm.); *c* ($\frac{1}{3}\frac{1}{1}\frac{1}{7}\frac{1}{1}$), Pipe (length, 12.5 cm.).

of modern ornamental carvings, — that of serving to embellish and brighten up the ornamented article without obscuring it. For that reason, ornamental carving may retain its realistic character of pure art. Among the Indians of the North Pacific coast we find a tendency to cover the entire article with an ornamental animal. It has been pointed out by Professor Boas[2] that this tendency has resulted in depriving carvings of their realism. Judging by some illustrations of objects in the work of Nelson,[3] this inclination prevails to a considerable extent also among the Alaskan Eskimo. Professor Boas ascribes this tendency of the Alaskan Eskimo to the influence of the art of the adjacent Indians. Perhaps a trace of this proneness to turn an ornamental animal into a real article, certainly its inception, is to be found among the Koryak and Eskimo of other localities, but in a most primitive form. Thus the wooden cup for the whale festival among the Koryak[4] represents that animal. In the Eskimo collections from Point Barrow we find a bone

[1] See Boas, Central Eskimo, p. 566.

[2] See Boas, The Decorative Art of the Indians of the North Pacific Coast (Bulletin of the American Museum of Natural History, 1897, Vol. IX, p. 124).

[3] See Nelson, Plates XLII, LXII, and Figs. 40, 59, pp 144, 200.

[4] See Part I, Fig. 30, *A*, p. 72.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

531 171

ladle, and boxes for harpoon-heads, in the form of whales;[1] and among the Eskimo of Hudson Bay we find ivory needle-cases carved in the form of whales.[2]

531 517 778

I believe that the æsthetic taste is as strong and spontaneous a longing of primitive man as are beliefs. Whoever has lived among primitive people knows well how strong is their passion for all kinds of ornaments. In one of his stories from the life of the Chukchee, Mr. Bogoras pictures a hunch-back shepherd gathering variegated pebbles, and spending his leisure time in laying them out in different combinations for his own pleasure.[3] Mr. Bogoras told me personally that the incident was drawn from real life. Undoubtedly there are cases when an article which first served as an amulet becomes, in the course of time, an ornament; but there are cases, on the other hand, when an article of art becomes an amulet later on. For that reason we must prove in each particular case the course of inter-action of the two psychological factors, — the religious and the æsthetic, — and this it is not always easy to settle. Taking, for instance, the wooden figure of the whale for the whale festival,[4] it is difficult to tell whether the whale-carving was first made from a mere desire on the part of the artist to imitate nature, or whether the necessities of the ritual furnished the impetus for carving the whale. Personally I am inclined to the former hypothesis. We find a similar phenomenon in the Eskimo custom of putting the carving of a whale into the mouth of a new-born male infant in order to make him a good hunter.[5]

In the Koryak carvings, and to a certain extent in those of the Eskimo, in so far as they are not adapted to practical wants, we have an excellent illustration of the spontaneous development of primitive art independent of religion. Those amulets which consist of wooden limbs or parts of animals, instead of the entire animal, cannot be classed with pure art, because they serve, not as expressions of real sense-impressions, but of vague ideas of anthropomorphism and the substitution of a part for a whole. This accounts for the crudeness of the images of Koryak idols, as pointed out by me before, which distinguishes them from carvings made for the pleasure of carving. Ornamental carving still retains in many cases the realism and the finesse of art for art's sake: such as, for instance, the mountain-sheep on the spoon illustrated in Fig. 184, *b*.

532 524

Less attention is paid to finish and realism in the carving of toys. A large number of objects in miniature carving, used as toys, are very poorly executed. These objects can easily be recognized by the hole made in them, by means of which they can be strung on a thong. Children quite frequently

[1] See Murdoch, Fig. 45, p. 105; Fig. 251, p. 249. [2] See Boas, Baffin-Land Eskimo, Fig. 136, p. 93.

[3] Tan-om-de-plume of Mr. Bogoras, Sketches and Stories, Vol. III, Chukchee Stories (St. Petersburg, 1900), p. 120.

[4] See Part I, Fig. 30, *a*, p. 72.

[5] See Boas, Baffin-Land Eskimo, p. 160; Nelson, p. 290.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

532 senting a giant holding a whale[1] recalls a Chukchee ivory carving in the collection of the Academy of Sciences at St. Petersburg, representing a human figure with three pairs of white whales on its breast.[2] This figure corresponds with the Chukchee myth of a giant who once came from the American shores to the Chukchee coast, where he went to sleep, and remained asleep all winter, while the white whales came out on the shore and gnawed at his flesh.[3]

531 171 Engravings. — We have seen that the realistic animal carvings of the Koryak, like those of the Eskimo, are frequently ornamented by means of incised designs consisting of plain dots, rings, or lines; but we do not find any complex engravings of patterns or figures of pictographic character, such as are found on the carvings of the Alaskan Eskimo.

Fig. 189. *a* ($\frac{2}{11}\frac{2}{2}$), Skin-Scraper with Ornamented Handle (length, 46 cm.); *b*, Knife with Incised Designs (length, 37.5 cm.).

In the collection of carvings in the Museum of the Imperial Academy of Sciences at St. Petersburg, there are two bone pipes with engravings of diminutive figures of men and animals. These pipes were acquired among the Kerek, but had their origin among the insular Eskimo of Bering Sea.[4]

412 531 The tools and implements of the Koryak are mostly devoid of all ornamental engravings. The few ornamental engravings which are found on the tools and other household articles may be divided into the following classes, — the simplest, or Eskimo-like; the pictographic, or engravings resembling those of the northern Indians of the interior and the Alaskan Eskimo; and the conventionalized, adopted from Asia. Figs. 189–191 represent specimens of the first group of ornamental engravings.

Fig. 189, *a*, represents an iron skin-scraper. Its wooden handle is ornamented with lines and zigzags. It was obtained in Paren.[5] Fig. 189, *b*,

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[1] Murdoch, Fig. 415, p. 406.

[2] Bogoras, Chukchee Material Life, Plate xx, Fig. 5.

[3] Ibid., p. 37.

[4] Ibid., Plate xxv, Figs. 8, 9.

[5] A similar ornamentation is found on the Eskimo bone knife and bone skin-dresser in Hoffman's book, Plate xv, Fig. 3; and Plate xviii, Fig. 2.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

531 412

represents a belt-knife of Koryak make. The blade is ornamented with a zigzag design. The wooden handle is entirely covered with brass, which is decorated by grooves and lines which enclose fields of hachure. We meet the zigzag ornamentation with acute or obtuse angles also in the ornamentation of garments (see, for instance, Figs. 209, 216).

413 531 294

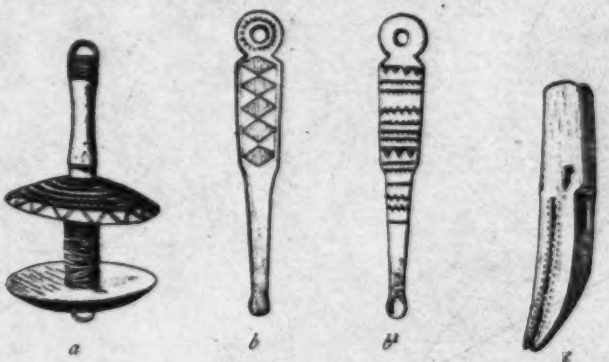
Fig. 190 represents a woman's implement used in the ornamentation of funeral dress. It consists of a common handle made from walrus-tusk, with two flat chisel-edged awls of different widths which turn on pivots. When the smaller awl is required, the larger one is turned aside, and the smaller one is given a vertical position as required in use, and *vice versâ*. The ends of the awls are of iron, but in olden times they were of stone or bone. These tools are used in making slits at uniform intervals in seal-skins painted black.[1] Through the slits thus made are passed narrow strips of leather cut from the skin of a dog's throat. This skin, when finished, is whiter and finer than the finest chamois-skin. In this way, in the middle of the black strip of seal-skin, an ornamental ribbon is formed, in which the black and the white narrow strips or squares succeed one another (see Fig. 197). These strips are used in trimming the coats and other parts of funeral dress. The parallel lines engraved and etched lengthwise on the handle of the implement represent the strips of seal-skin, while the short parallel cross-lines represent the slits made by the awl. The line ornament on the implement may thus be called a textile ornament. The middle of the obverse of the handle, and the whole reverse, are decorated with a herring-bone pattern, with the apex towards the cutting-end. On the reverse of the handle the lateral lines of the herring-bone pattern cover the whole surface. The haft of the wider awl has the ribbon-ornament shown in the illustration, and consisting of alternate squares on three sides; while the design on the reverse face consists of the two diagonals, the four triangles thus formed being filled in by two or three triangles the sides of which are parallel to the diagonals. The reverse of the haft of the narrower awl is decorated with two intercrossing herring-bone designs covering the whole surface, — one with the apex towards the awl, the other with the apex towards the handle, — the middle line of the two being the same. The outer and inner sides of this handle are decorated with a peculiar irregular design, which apparently consists of a chain of rhombi, their obtuse angles adjoining, extending along the haft. In each rhombus an attempt seems to have been made to place another rhombus parallel to the outer one, while some of the intervening outer triangles

Fig. 190 ($\frac{1}{2}\frac{1}{1}\frac{1}{7}$) Slitting-Tool. Length, 9 cm.

[1] This method of ornamentation will be described later on (see p. 679).

1: Jochelson E-5 (1900-01) 1908 Ry4 Koryak Ry4

531 413 294 are filled in with smaller parallel triangles, and others remain undecorated. The implement was obtained by me in Kuel. The device shown in Fig. 191, *a*, is also made from walrus-tusk, and was obtained in the same place. It is used as a reel for winding embroidered and ornamented strips of skin or fur on its axle. These strips are used for trimming the edges of clothing. The axle and the two bone disks are decorated with dots, circles, and



a *b* *b'* *c*

Fig. 191. *a* ($\frac{1}{7}\frac{1}{2}\frac{5}{3}$). Reel (length, 8.3 cm.); *b* ($\frac{1}{7}\frac{1}{2}\frac{1}{3}$), Ear-Spoon, Obverse and Reverse (length, 7.3 cm.); *c* ($\frac{1}{3}\frac{1}{2}\frac{1}{7}$), Harpoon-Head (length, 10.5 cm.).

chevrons. Fig. 191, *b*, represents a bone ear-spoon collected by Mr. Bogoras in northern Kamchatka. The handle of the spoon is ornamented by a row of rhombi running lengthwise, and touching each other at their angles, inside of which vertical lines are engraved. The rhomboidal ornamentation resembles the engravings on Tlingit neck-ornaments,[1] which contain rhombi without etched lines inside. As we shall see further on, the Koryak women, in decorating their fur rugs, used rhombi to represent ice-floes (see Fig. 238). The reverse side is shown in Fig. 191, *b'*. Here may also be mentioned an engraved harpoon-head (Fig. 191, *c*).

531 276 314 Fig. 192 represents three snuff-boxes of birch-bark, made in Kamenskoye. Those shown in *a* and *c* can be closed with separate wooden covers; the handle of the cover in *c* represents a dog's head. The cover of *b* opens on a pivot made of tin tubes and wire. The engraved ornamentation is almost the same on all the snuff-boxes. It consists principally of dots, triangles, and concentric circles. The circles are somewhat similar to the circle-ornament attached to clothing (see Figs. 224 and 227). The cover on *b* is ornamented with the representation of a conventionalized plant, the veins being made of inlaid wire, while on *c* there is a row of double rhombi on the side.

[1] See Hoffman, Plate IX, Fig. 1.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

294 532 177 dered trimmings used for dresses, fur strips for coat-trimming, and other strips for dress-ornamentation. The combination of curved lines in this ornamental engraving is not of Koryak origin; but, instead of the spiral ornament of the Amur tribes, we have here a series of arches, the ends of which meet on one side. The rings with stars on the snuff-box (*c*), were adapted by the artist from a drawing on Russian printed calico. I shall speak more fully of such adaptations further on. It will suffice here to call attention to the perfection of the circles, and the sense of symmetry shown in the outlines of the stars, notwithstanding the fact that the Koryak artists, besides the point of the knife, have no instrument, such as a pair of dividers, for making curved lines.

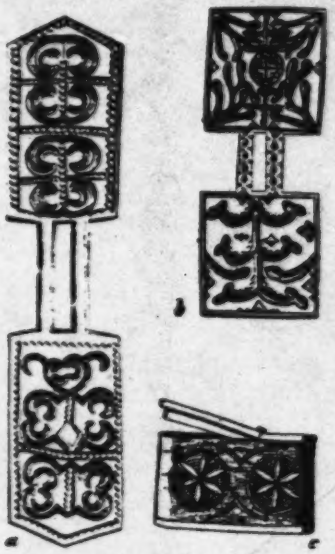


Fig. 196. *a* ($\frac{1}{7}\frac{1}{3}$), *b* ($\frac{1}{3}\frac{1}{9}$), Cutting-Boards (length, 43 cm., 21.5 cm.); *c* ($\frac{1}{2}\frac{1}{3}$), Birch-Bark Box (height, 5.5 cm.).

I could get no explanations as to the fantastic ornamental engravings of Fig. 196, *b*, which are far from being symmetrical; but there is no doubt that we have to do here with mixed elements of primitive geometric ornamentation and conventional plant-forms, possibly the stone-pine.

531 294 Ornamentation of Dress. — In the ornamentation of clothing and fur rugs, we see a combination of different influences, similar to that which we observe in the case of engravings on cutting-boards, boxes, and implements. We find here both the most primitive ornaments — consisting of dots, dashes, and rings — and other geometrical patterns in the shape of triangles, rhombi, and squares. Further, there is a technical style of ornamentation, representing nettings, for instance; animal ornamentation, consisting of a realistic representation of individual animals and human beings, or of groups of them, of a pictographic nature; and, finally, there is the conventionalized plant-ornament. The last kind of ornamentation I consider the latest acquisition adopted from the Russians.

[462] While the carvings and engravings are the art of man, the ornamentation of clothing and rugs is the result of the artistic efforts of woman. The simplest dress-decoration consists in the binding of skin dresses with fur, or in the trimming of fur clothing with fur of a better kind than that of the clothing, or of a different color, and in the use of white, black, and red dyed skin, either with the hair removed or placed flesh side outward, the hair which is on the inside of the coat being shorn.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

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Technique of Ornamentation. — The designs on garments are throughout arranged in horizontal or vertical strips, as may be seen in Figs. 216, 217, 225, 227. These strips consist of a series of parallel stripes, each showing a particular design. In all Koryak ornamentation of clothing, these strips are made separately. In making them, they are wound on reels like those illustrated in Figs. 191, *a*, and 196, *a*, *b*. After the strips have been finished, they are sewed together.

The methods of decorating these strips are quite varied. A great many designs are made by a method which may be called "slit-embroidery." This method is applied particularly for making designs consisting of narrow white lines on a black background, the black background being thick black skin, — chiefly the skin of a ringed-seal dressed and dyed black, — and the white being produced by means of prepared thin white skin of the dog's throat and of sinew-thread. A series of narrow slits are made in the black skin which is to be decorated (Fig. 197). A strip of white dog-skin of the same width as the slits is laid under the line of slits, and a small loop of this skin is pushed from underneath up through the slits, where it is caught by a sinew thread, which lies on the surface of the skin, and is passed through the loops, which are then drawn tight. In some cases ($\frac{19}{6031}$), instead of laying the dog-skin under the black skin, the slits are not cut through, but are connected by splitting the skin from one slit to the next slit. In this case the dog-skin is passed right along between the outer and inner layer of the black skin. It is caught in the same way as described before. The principal types of designs made in slit-embroidery are shown in Fig. 198.

Fig. 197. Technique of Slit-Embroidery.

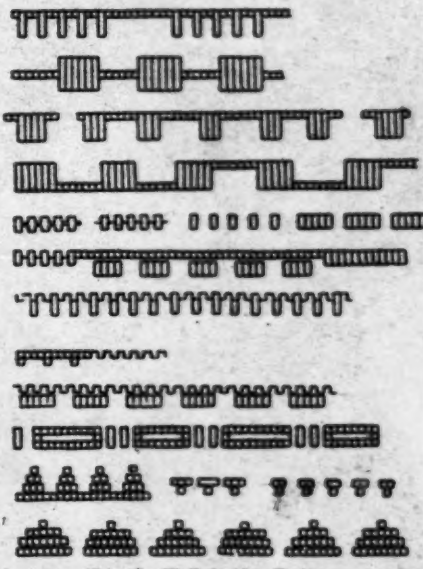

Fig. 198. Slit-Embroidery Designs.

The technique of the slit-embroidery is such that the designs necessarily consist of long connected series of rectangular figures; the white skin which is pulled through the slits forming a series of short parallel lines the ends of which are

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

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connected by the white sinew thread. The width of the rectangles varies considerably, since often a series of slits forming one straight line are connected by a single thread (Fig. 198). Sometimes also, instead of rectangles, the designs consist rather of an angular meander, a single thread being pulled through the skin loop in one direction, then across to the next loop, and back in the other direction. Some of the finest of these slits are not more than 1 mm. in width, while the rows of slits are sometimes as near together as .25 mm. Coarse slits of this kind are as wide as 2 mm., and the rows are about 1 mm. apart.

The designs consist, on the whole, of groups of rectangles, either held together by chains or separately arranged in rhythmic groups. Other designs consist of triangles rising over a wave-line or over a connected line, or entirely isolated.

In making up rows of designs in this technique, all the slit-embroidery gives thin white lines on a black background. Although the dog-skin, when seen near by, is a little more yellow than the white sinew, this difference disappears by contrast with the dark background. The same method is sometimes used for making red fringes at the borders of garments. In this case the lowest border consists of a strip of bare white skin. Dog-skin is pulled through the slits as described before, and in these slits tassels of red yarn or of the hair of young seal dyed red are caught. Sometimes there are double slits, so that the tassel is caught as shown in Fig. 199, *a*.

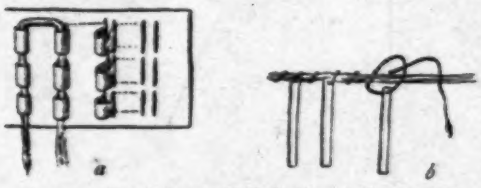

Fig. 199. *a*, Tassels done in Slit-Embroidery; *b*, Caught-in Strips.

In some cases single white cross-strips on a narrow black background are made by winding a narrow strip of white skin once around the black strip, which is then sewed to the preceding strip in such a way that the ends of the white winding are just in the seam, where they are held in place.

Whenever wider white lines on a black background are desired, another technique is applied. This consists in the application of short narrow strips of stiff white reindeer-skin, — more rarely of white dog-skin, — which are caught in the seam between two adjoining strips of dark skin (Fig. 199, *b*), the whole seam being overlaid with sinew or hair (see p. 681). When a narrow strip of squares is to be formed in this way, the lower ends of these strips are caught in the same way in the next seam below. This same method is applied in making the fringe along the lower border of garments (see Figs. 207 and 212). In this case, strips of such skin alternate with tassels of the hair of young seal dyed red, both being caught in the seam, which

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

however, is not overlaid with sinew. The hair of the tassel is doubled over and the small strip of skin placed in the bend, and the two are caught in this way, generally by three stitches. The hair which lies under the skin makes in this way a somewhat raised seam. The same method is used for emphasizing the stitches of a white seam. In this case very short pieces of stiff, white skin are caught in the manner described before, and are cut off close to the overlaid sinew.

When narrow black strips or small black squares on a white background are desired, still another method is used. A narrow strip of black skin about 3 mm. in width is wrapped with white dog-skin about 1 mm. wide. In the middle of the outer side a longitudinal narrow strip of white dog-skin is applied under the winding. This method is used, for instance, in the garment $\frac{70}{6031}$.

For overlaying seams and for making curved or diagonal designs on black bare skin, a method which we might call "sinew or hair applique" is used. The sinew or hair is laid on in the desired form, and is stitched over with finer sinew, the stitches passing through the upper layer of the skin, and not appearing on the under side.[1] For overlaying, hair from the mane of the elk and reindeer, and hair of the mountain-sheep, are used. This method is the same as the one used in sewing coiled grass baskets (see p. 632).

A succession of disconnected white squares on a black background is made in the same style of embroidery by weaving in white dog-skin, which passes through a series of slits ($\frac{70}{3232}$).

Whenever red fur is desired as an inset in these designs, it is made by applying tassels of dyed hair of young seals to reindeer-skin, the flesh side of which is dyed red and turned outward. These tassels are arranged close together in horizontal rows, each tuft of hair being turned over in the middle and being held by a stitch which passes only through the outer layer of the skin (see Fig. 199, *a*). Other patterns, such as checker-work and realistic figures, are almost always made of skin mosaic, each strip being finished by itself, and being sewed to the preceding strip. All the sewing is done on the right side; and wherever the seam is not covered by other ornamentation, it is overlaid with sinew or hair. Mosaics in which complicated forms are set in are made from patterns cut from the thick skin of the thong-seal, which is used for cutting out the various figures, say of white skin, with or without hair. The same pattern is used to cut out the figure from the black background. The white figure is then inserted in the opening thus made. In this way black and white silhouettes of animals or other figures are obtained on a white or a black background. The conventionalized plants and geometric figures are more difficult to cut out and sew in

[1] The same type of overlaid seams is found in Norton Sound, Alaska.

1: Jochelson E-5 (1900-01) 1908 R14 Koryak R14

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than animals. Frequently the designs are made up of such small pieces, that it is surprising how such tedious work can be done at all. Not every woman can cut out figures. There are specialists among them who supply these figures.

On some coats made of skin without hair, designs are also formed by small tufts of hair of young seal dyed red, which are sewed on in rows or in straight lines and zigzags, the tufts appearing like red spots on the white background of the coat. Such tufts are also used to make triangular forms on white or black backgrounds by being sewed in as described before (see Fig. 210).

Long narrow strips of skin, almost like fringe, appear sometimes in the long strips of embroidery along the lower border of coats (see Fig. 210). These are generally caught in the same way as the fringe at the bottom of the coat, which was described before, each strip of skin being caught separately. In the coat here referred to, they consist of long narrow strips of bare white skin decorated with equidistant black cross-lines.

Tassels consisting of bare skin are made of long pieces of skin slit up into from five to eight narrow strips, which are sewed on flat to the back or front of the coat. Generally these are arranged in rows, the strips being sewed on in pairs or in groups of three, four, or five. Sometimes tassels are made of threads of reindeer or elk[1] sinew, white or dyed red. Sometimes tufts of hair of young seal dyed red are tied for quite a distance down the base of the tassel, thus producing the effect of fur tassels with string ends. A more complex fur tassel is made up of small pieces of white and dark reindeer-fur, the ends of each piece being sewed together so that it forms a bell-shaped bead, which is wider open at one end than at the other. These are strung on a strip of skin, to which they are attached so that they cannot slip off. In many cases the upper part of these fur-bead tassels consists of a single strip which divides farther down. In one coat ($\frac{70}{2964}$) the fur beads are so small, and trimmed down so regularly, that they almost appear like bone beads. In some cases glass beads are strung on with the fur tassels.

On some of the dyed dancing-garments the ornamentation consists principally of white skin appliqué on the red background of the garment. The principal designs that occur in this form are rows of triangles. The same kind of triangles occur commonly on the fur coats with embroidered borders.[2] Other designs in appliqué-work are shown in Fig. 200. For designs in appliqué see also the woman's coat shown in Fig. 116, p. 589.

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[1] It should be noted that the Koryak obtain elk sinew or hair for ornamentation from the Chukchee, Tungus, Yukaghir, as there are no elks in their own territory.

[2] Similar patterns occur in the decoration of Greenland garments. They are made in appliqué-work, which, however, is never caught in the seams, nor woven. It is simply sewed on.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

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Still another method of skin ornamentation consists in stamping designs in red color on bare skin. A series of wooden stamps used for this purpose are shown in Fig. 201. A coat decorated by means of these stamps is shown in Fig. 218.

Embroidery in silk and yarn is made by long flat stitches, which, however, do not pass through the skin, but only under the upper layer. The

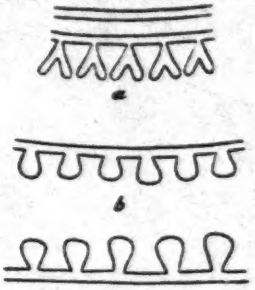

Fig. 200. *a* (1/2), *b* (1/2). Designs in Appliqué-Work.

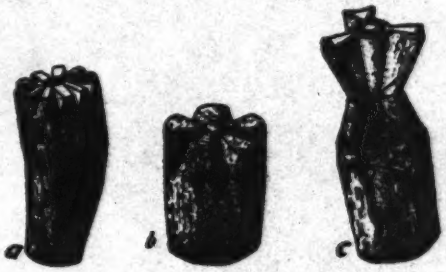

Fig. 201. *a* (1/2), *b* (1/2), *c* (1/2). Stamps. From Kamenskoye. Height, 7 cm., 6 cm., 11 cm.

patterns are laid out in the following way: Looking at the design which serves as a sample, the woman marks on the skin with the end of a bone knife the necessary curves, circles, etc., and then covers these marks with embroidery. The Alutor Koryak women are especially fond of bead-embroideries.

Fig. 202 represents a belt embroidered with beads (*a*), and a pouch (*b*) for flint and touch-wood, which is sewed to a plain leather belt. The line-ornament of belt *a* is embroidered in three colors, — blue, black, and white; while the ornament with human figures on the pouch is made of beads of two colors, — white and blue. The belt (*a*) is represented here without buckle and strap.

Designs. — In order to be able to distinguish the latest designs in ornamentation from the ancient ones, we must first of all turn to that of funeral dress or of other articles connected with ritual, such as the dress used in dancing at whale festivals, or to the ornamentation of articles no longer in use, such as quivers. The ornamentation of funeral clothes is especially marked by conservatism.

On most of the funeral garments, ornamentation is made entirely of slit-embroidery, overlaid seams, caught-in strips, and skin mosaic. Sinew and hair appliqué occurs also, but not so frequently.

The designs made in slit-embroidery have been described before, and it has been stated that caught-in strips and wound strips result in similar

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

294 531 designs; characterized, however, by wider white lines as compared to the remaining black background. The more complicated forms do not appear in this technique; but we have, on the whole, series of rhythmically arranged rectangles, as shown, for instance, in the narrow strips containing white bars in Fig. 208.

There is another figure frequently found in the ornamentation of funeral and sometimes of ordinary clothing, — inscribed arches with elongated sides, or ovals with one end cut off. These figures may be seen on the two

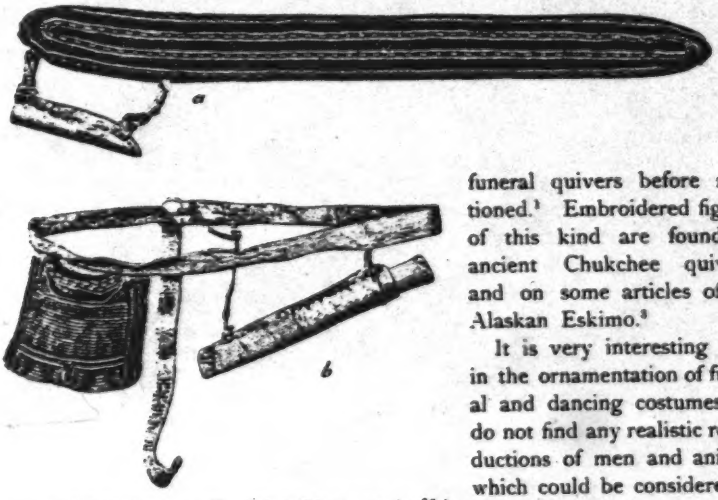

Fig. 202 Bead-Embroidery. *a* ($\frac{2}{3}\frac{3}{3}\frac{3}{4}$), Belt (width, 7 cm.); *b* ($\frac{1}{1}\frac{1}{1}\frac{1}{8}$), Pouch (height, 12 cm.).

[171] funeral quivers before mentioned.[1] Embroidered figures of this kind are found on ancient Chukchee quivers[2] and on some articles of the Alaskan Eskimo.[3]

It is very interesting that, in the ornamentation of funeral and dancing costumes, we do not find any realistic reproductions of men and animals which could be considered as "guardians" of the dead or of the shamans, or of other persons who perform the religious dances. In the shamanistic costumes of the Yakut, the Tungus, and other Siberian tribes, we do find figures of "guardians" of shamans in the form of outlines of men and other animals. These figures are embroidered on the dress with sinew-thread; and sometimes figures cut out of leather, cloth, tin, or copper, or wrought from iron, are sewed on the dress.

517 171 Professor Boas has called attention to the difference in the decorative style applied in ceremonial and common objects among the Indians, the Eskimo, and the Gold of the Amur River.[4] Their ceremonial objects are

[1] See Part I, Fig. 50, p. 107; also Fig. 43, p. 106; and Fig. 227 of this part.

[2] See Bogoras, Chukchee Material Life, Plate XI, Fig. 1; The Chukchee, Vol. VII of this series, Fig. 76, p. 157.

[3] See Nelson, Plate XLV, Figs. 15, 31, 32; Plate XX, Fig. 6.

[4] See Boas, The Decorative Art of the North American Indians (Popular Science Monthly, October, 1903, pp. 484, 485).

h:Jochelson F-5 (1900-01)1908 RY4 Koryak RY4

517 covered with more or less realistic designs, while the decoration of ordinary
171 garments represents geometrical motives. I have stated that the same phenomenon occurs among the Yakut and Tungus in reference to the decoration of their shaman's and ordinary wearing-apparel. We see the reverse among the Koryak. Their funeral and dancing garments are covered with geometrical designs, and realistic designs are found only among the decorative motives of ordinary coats and on fur rugs.

532 In the ornamentation of funeral garments there is only one case of a figure resembling a starfish,[1] and another resembling a frog. An ancient
425 Chukchee quiver has embroidered figures resembling the Russian letter Ж,[2] which could be mistaken for a conventionalized frog. I point this out, because, in the Gilyak cult, the frog plays an important part, and its figure serves as an amulet.[3] In Yukaghir mythology the frog is mentioned,[4] but neither in the Koryak nor in the Chukchee myths do we meet with the frog.[5]

531 This may be the proper place to say a few words as to the part played by figures in the decorative art of the Koryak in general. If we are to assume that, in the case of all tribes, every ornament has, or had at one time, a certain meaning, then I must confess that I have not succeeded in finding the required explanations, either because the Koryak have forgotten the meaning of their ancient ornaments, or because the particular persons from whom I tried to obtain the explanations were not familiar with them, in which case the subject still remains to be investigated.

I was able to ascertain that all ornamental designs on dresses, as well as the tattooings, are called by the same name — ka'li or ke'le — as is used by the Koryak to designate, not only all kinds of drawings, but also the printing in books and Russian letters. Some Koryak said that simple, double, and concentric circles represent the sun, the moon, or the stars. I
[124] was told on one occasion that zigzags represent mountains; on another, that they represent waves. Cross-like figures are supposed to represent flying birds; but I was told that as a general rule the ornament had no special significance. Even the information as to zigzags I obtained only after insistent questioning, which may have stimulated the answer. The impression obtained by me was, that the persons interrogated were considering their replies while being questioned. For that reason, I do not attach special importance to their answers. It will be clearly apparent from what follows, that the women

[1] See woman's funeral overcoat, Part I, Fig. 51, p. 108.

[2] See Bogoras, Chukchee Material Life, Plate XI, Fig. 2.

[3] See Schrenck, III, p. 750.

[4] See Jochelson, Yukaghir Materials, p. 5.

[5] Mr. Sternberg has called my attention to the resemblance of some figures in the Koryak-Chukchee decorative art to Gilyak representations of the frog; but I have never seen a frog in the country of the Koryak. Neither Krasheninnikoff (I, p. 499) nor Dittmar (Reisen in Kamtschatka, p. 343) found it in Kamchatka. If the ornament in question really represents a frog, this pattern must have been adopted from the south. I should add, however, that, according to Slunin's assertions (see Slunin, I, p. 339), one species of frog has been found in Kamchatka.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

531 use the designs employed in the ornamentation of the common dress, which have undoubtedly been adopted from the Russians or the Tungus, merely for beauty, without reference to their meaning.

Although, in the ornamentation of the common dress, we meet with ancient designs which we have seen on funeral clothes, yet we frequently find, also, realistic representations of men and animals, combinations of curved lines, and conventionalized plants. The realistic reproductions of animals in dress-ornamentation may have developed as a result of the imitation by women, in their designs, of the objects produced by men in their sculptural art. Combinations of curved lines and conventionalized animals, such as we have seen on knives and spears, were adopted, in my opinion, from the Amur through the medium of the Tungus; while the conventionalized plants, as we shall see further on, were copied from the designs on the calico prints imported by Russian merchants. Some woman referred to the Russo-Koryak half-breed Fletcher[1] as the author of certain patterns. These were mostly figures representing conventionalized plants, copied from designs on imported calico or cloth. The woman using them knows that the design represents plants and leaves, but personally I know of no case where a woman would imitate plants which grow naturally before her eyes.

531 177 It is claimed that, among advanced agricultural tribes, the plant-ornament appears in decorative art after the animal-ornament. I should add, however, that, as regards the plant in Fig. 204, (3), or that on the rug in Fig. 239, I was told that it represents the flower of the dog-brier, which grows in abundance in the valleys of the Koryak rivers. One Koryak even told me that some women copied the figures for the leather patterns from leaves and flowers of living plants. I admit the possibility of this, although personally I have not met such women. As the habit of observation on the part of man when on his hunting expeditions furnishes him with material for carvings and engravings, so does the observation of woman when gathering berries, herbs, and roots, supply her with material for designs.

How women copy figures from drawings on imported calico prints and other tissues is shown in Fig. 203, representing specimens which I obtained from a girl in Kamenskoye. Fig. 203, *a*, represents a conventionalized plant-ornament as it appeared on a piece of Russian calico which I obtained from the woman; *b*, the pattern, is a copy reproduced by the woman from *a*. The pattern is cut out of a piece of the thick skin of a thong-seal. We can see that the copy is rather crude. It shows a freehand, rough silhouette. This design was used in cutting out the patterns from the dark fur of the fawn in the following manner: the pattern is put on the obverse side of the fur, and by means of a bone knife its outline is drawn on the skin (some

See p. 665.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak R14

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women even use Russian pencils for that purpose), and the figure is then cut out with the woman's knife, following the outline. Fig. 203, *c*, shows how the conventionalized plant is sewed into the strip of white fur of a young

Fig. 203, *a* (1/11), Calico Pattern for Plant-Design *b*; *b*, A Copy of the Pattern; *c*, Border of Coat showing Application of Plant-Design.

reindeer, in place of the figures, which were cut out in the described manner by means of the pattern (*b*).

Fig. 204 represents a piece of a fur strip for trimming the bottom of an overcoat. The ornamental figures are a mixture of ancient animal and

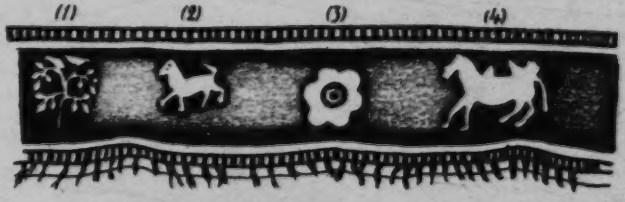

Fig. 204 (1/4). Skin-Mosaic Border of Coat. Width, 21 cm.

plant ornaments. One figure represents a dog running, with its tail turned upward and its tongue hanging out. The other figure represents the silhouette of a horse with a saddle, and a pack behind the saddle. In this

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

531 177 silhouette it is very easy to recognize the horse. The use of the figure of a strange animal as a subject of decoration testifies to the power of observation of the Koryak woman. Among the plant-figures, one represents a flower, the other a bush with two birds sitting on it.

Later on, strips for trimming the bottoms of coats will be fully discussed. The middle part of many of these strips is embroidered with colored thread, in imitation of Russian designs. The cross in Fig. 211, in cotton thread, seems to have been adopted from Russian designs; while in Fig. 212 the entire strip, embroidered in silk, represents conventionalized plants.

Where fur mosaic occurs in funeral garments, we find only square, diagonal, rhomb, or triangular checker-work, or narrow parallel strips in various arrangements, but no realistic figures. Thus it will be seen that all the characteristic ornamentation of funeral dresses consists of geometric designs.

531 *Arrangement of Designs.* — In treating of the arrangement of designs, three important points of view must be borne in mind, — the sequence of strips making up ornamental borders, the rhythmic repetition of motives recurring these strips, and their arrangement on the garments.

As regards the composition of borders from single strips, it would seem that the fundamental trait of arrangement consists in the attempt to set off a well-marked middle decorated stripe, which is accompanied by wider or narrower borders. Examples of such borders are fully discussed in the following pages. The arrangement differs somewhat, according to the technique applied. Whenever the upper and lower borders of the ornamental strip are made of slit-embroidery, forms like those shown in Figs. 206–208 and 220–223 are found. Borders made of appliqué-work are very common, and these consist almost always of white triangles on a black or red background, as shown in Figs. 208, 212, and 216. Square checker-work in this arrangement is shown in Figs. 205, 220, and 223. Triangular or square checker-work is also made in skin mosaic, as illustrated in Fig. 209. The arrangement of the strips shows so much variation, however, that it is difficult to give any generalized description. The same kind of arrangement has also been applied in modern borders, with the only difference that for the ornamental middle row a strip of yarn or silk embroidery has been substituted.

The arrangement of stripes illustrated in Figs. 212 and 216, *a*, is found in many coats with embroidery ($\frac{70}{3534}$, $\frac{70}{3212}$, $\frac{70}{3744}$); $\frac{70}{3537}$ is also laid out on the same plan, except that under the lower row of white appliquéed hanging triangles a row of checker-work is repeated. Sometimes, in place of the rhomboid checker-work, square checker-work is found. In one specimen ($\frac{70}{3604}$) the upper checkered strip is missing. In still another specimen ($\frac{70}{3603}$) only the central embroidery with the adjoining appliqué strips of triangles are retained. In another one ($\frac{70}{3536}$) we find, in place of the upper strip of checker-work, a single row of alternate black and white squares, while in all

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY 4

other respects the arrangement of the border is the same as in the specimens just described. In a few coats (for instance, $\frac{10}{6131}$ and $\frac{10}{5449}$) the strips with appliqué triangles are replaced by slit-embroidery. The same is done in specimen $\frac{10}{5252}$, where, however, in the upper border, the slit-embroidery representing standing triangles is inserted between a strip of blue cloth with appliqué standing triangles and yarn embroidery. Under the embroidery, in the place usually occupied by the hanging appliqué triangles, we find black skin with rectangles in slit-embroidery. Two of these coats in which the slit-embroidery is used are dancing-coats made of skin dyed red.

Rhythmic Repetition of Designs. — More interesting than the succession of strips making up the border is the rhythmic repetition of motives in each strip and in the combined pattern constituting the whole width of the border. On the whole, there is a strong tendency to use alternate patterns intended to break the uniformity of an uninterrupted long border; but in many cases the rhythmic arrangement is much more intricate. In other cases the whole front of the coat is occupied by one pattern, while a change of arrangement takes place on the back. In still other cases the right and left sides of the back show different patterns. In the majority of cases there is one place in which the symmetrical or rhythmic arrangement of the patterns is interrupted.

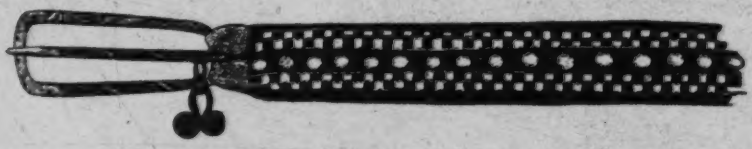

Fig. 205 ($\frac{10}{5113}$). Funeral Belt. Width, 4.5 cm.

This place is generally found under the left arm, not quite so often under the right arm. In some cases an exceptional pattern which does not fit into the whole rhythmic series is inserted at this place. This may be due to the difficulty of adjusting the strip to the garment; but from this difficulty a tendency seems to have developed to make a break in the design, even when not necessary.

It seems best to illustrate the peculiar tendency to rhythmic arrangement by the discussion of a number of borders. Fig. 205 represents part of a belt used in a man's funeral dress. The checker-work is made by weaving white dog-skin through slits in black hide. The ends of the slits are connected with appliqué hair embroidery. Each pair of white appliqué circles on the central strip is succeeded by one red circle.

Fig. 206 also represents part of a belt of a funeral dress. It consists of a strip of black skin on which right-angled figures are made in slit-embroidery. The numbers of links in the central connecting chain vary somewhat from three to six, the distances between the bars and squares not being quite

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

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regular. On the whole, the squares and their distances apart are a little wider in the middle of the strip than at the ends. Towards the ends the squares are a little narrower, and they are slightly closer together. The end squares number about eight stitches across. The middle squares number ten or eleven. Throughout, the same width of the design, thirteen stitches, —

Fig. 206 ($\frac{1}{1}\frac{1}{1}$). Funeral Belt with Slit-Embroidery. Width, 4.5 cm.

that is, six stitches either side of the middle line, — is preserved. The second square from the left, here illustrated, shows an irregularity in the bottom row, in that two adjoining slits are treated as a unit.

Fig. 207 is part of a wide border of a funeral coat which is trimmed with dog-fur. The whole border consists of alternate strips of black and white skin sewed together. The lowest strip is made of shorn reindeer-skin with

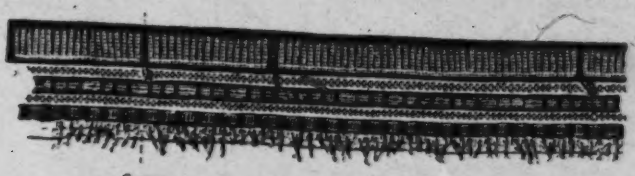

Fig. 207 ($\frac{1}{1}\frac{1}{1}$). Border of Funeral Coat with Slit-Embroidery. Width, 8.5 cm.

the flesh side up, dyed red. The designs on the upper row are arranged quite symmetrically. As shown in the illustration, these are of varying lengths, which are arranged as follows: —

Centre.

cm. 8 12 8 17 12.5 22 9 9 22 12 17 8 11 8 cm.

Under arm. Under arm.

At the intervals hair tassels are caught in the seam. The vertical bars on this design consist, in the middle part, of single rows of stitches; while at both ends of the strip there is a tendency to substitute double rows, although not quite regularly. Seen from a distance, the impression is given that the middle part, which was probably placed on the front of the coat, contains finer and more regular work than the back, where the vertical bars are farther apart and heavier. The whole middle portion of the central black strip of the design consists of a regular alternation of rectangular fields of six and three stitches, as shown in the illustration, except that there is a slight irregularity in the occurrence here and there of three 3-stitch fields instead

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

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of two 3-stitch fields, as would be required by perfect regularity. This portion of the black middle strip extends from the point where the 17 cm. bar of the top row on the left adjoins the 12.5 cm. bar, to the middle of the 17 cm. on the right. The whole rest of the left side of this strip is occupied by one continuous row of 3-stitch squares with only slight variations, while the whole rest of the right-hand side continues with a design the same as the one in the lower black strip, only a little narrower. If this interpretation is correct, the front would be occupied by one design, and the left and right of the back each by a different design. The white strip under the central black strip just described is embroidered in red yarn, except that portion which is under the two narrow bars of the upper row in the middle of the whole strip, which is done in green. It is obvious from this arrangement that the point indicated in the illustration is the centre of the front of the design. The usual fringe of caught-in strips and hair tassels finishes the lower edge.

Fig. 208 represents a strip for trimming the skirt of a woman's dancing-

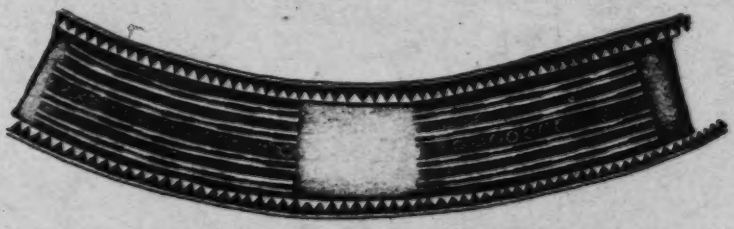

Fig. 208 ($\frac{1}{2}\frac{1}{1}\frac{1}{5}$). Part of Border of Woman's Dancing-Dress. Width, 17.5 cm.

dress. The outer border of triangles is done in white skin appliquéed on dark-red skin. The central ornamental row is done in slit-embroidery. The series of two patterns shown in this illustration are repeated three times along the lower border of the coat. There are two types of circular designs on the

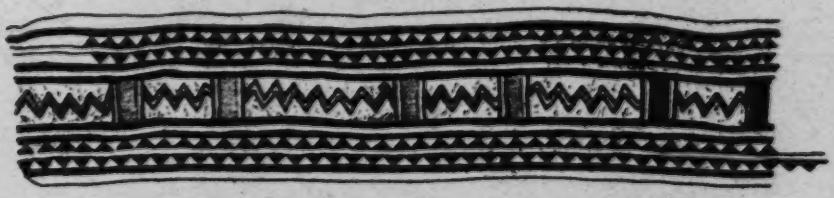

Fig. 209 ($\frac{1}{2}\frac{1}{1}\frac{1}{7}$). Part of Border of Funeral Dress made of Skin Mosaic.

middle row, — one with a cross in the middle, the other forming a double star. On the whole, they alternate in groups of three.

Fig. 209 represents another strip for trimming the skirt of the funeral

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

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dress. This one is made of small strips and pieces of black and white fur of young reindeer, sewed together, with the fur outside. The ornamentation is exclusively linear and geometric. The double zigzag on the middle strip, interrupted by cross-strips of white and black fur, is frequently found, both in ancient and modern Koryak ornamentation.[1] The fields containing the zigzag are separated by rectangular fields consisting of a broad middle stripe of red, bordered on each side by a narrow strip of black and white skin. Most of the red strips are made of reindeer-skin inserted with the inner side outward. To these are sewed four rows of tufts of young seal-skin hair dyed red. The seven red strips on the left are made of dyed skin without hair-tufts. The white strips with zigzag are not of equal length, but there is no clear evidence of intentional order in their arrangement. In one part of the design a wide and a narrow one seem to alternate quite regularly, while in other parts there seem to be groups of narrow ones followed by groups of wide ones. The triangular borders above and below seem to be arranged so that each stripe is quite independent of the others. There is no attempt to make the triangles either alternate or coincide so as to form rhombi.

The motive of a very beautiful border of a skin coat is illustrated in Fig. 210. It consists of a series of strips of skin embroidery, wrapped skin, and caught-in strips; the two broad white strips being made of wrapped skin, while the central and lowest strips are made of caught-in strips. The rhythmic arrangement of the motives in this specimen is very elaborate. The long fringe which is caught in a seam near the upper border is repeated at regular intervals. The slit-embroidery is interrupted at these places; and in place of the white bar design in the central strip, a piece of white skin is inserted under each fringe. The division of the upper row of slit-embroidery into three parts of unequal length will be noticed. Just under the intervals there are two tufts of seal-fur, a little wider below than on top, and these are set off more definitely by the arrangement of the caught-in strips in the lowest two rows. The beaded effect in the lower seams is brought about by very short caught-in strips of reindeer-skin.

It may be well to discuss at this place the rhythmic arrangement of more modern patterns, because apparently the principles of their rhythmic arrangement are the same as those used in older patterns. In the border shown in Fig. 204 the figures are arranged in one wider and one narrower symmetrical group. The wider group was probably intended to form the front of the coat. In this case, the front would contain the figures in the order —

flower, horse, dog, bush, dog, horse, flower;

while the grouping on the back between the two terminal flowers would have been dog, bush, dog.

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[1] See Part I, Figs. 43, 44, p. 106; Fig. 48, p. 107; and Fig. 53, p. 109.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

Some of the rectangles with rhombic checkers in an embroidered stripe (Fig. 211) have a white background. In these there are two rows of blue (or purple) rhombi at each end, and two middle rows of red rhombi (design 1).

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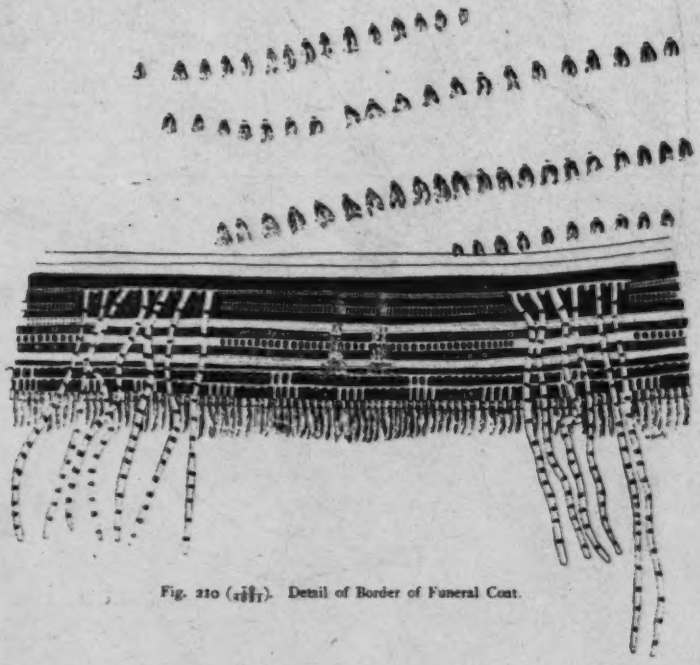

Fig. 210 ($\frac{1}{10}$). Detail of Border of Funeral Coat.

Other rectangles have a yellow background, with red rhombi at the sides and blue ones in the middle (2). Besides, there is one rectangle with red background and black rhombi (3). The colors of the crosses are irregularly

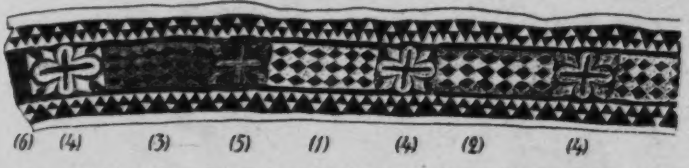

Fig. 211 ($\frac{1}{11}$). Part of Coat-Border made of Embroidery in Skin Mosaic. Width, 16 cm.

arranged. There are four with predominating red and white (4), and five with predominating yellow and blue (5). The most symmetrical arrangement of this type would result in a yellow rectangle in the middle of the front.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

531 291 One end of the strip (shown in the illustration) shows three short blue bars on a red background (6). The peculiar cut at this end fits into a corresponding cut at the other end, and shows that the strip has been taken off as it is from a garment. The general impression of the design is that the symmetry of the crosses is subordinate to the symmetry of the rectangles. For this reason I have placed the crosses in the arrangement of the symmetry in the upper line.

4 5 5 5 4 5 4 4 5 4 6
2 1 1 2 1 1 2 1 3 1

Front. Back.

The embroidery in Fig. 212 consists of four distinct elements, — one flower with leaves on each side (1), one branch with curved leaves (2), and one branch with terminal flowers (3); besides these, there is one other element

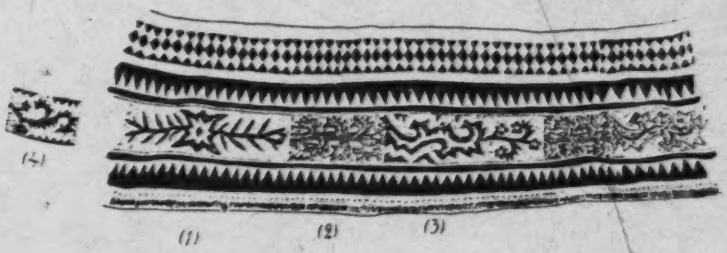

Fig. 212 ($\frac{79}{3744}$). Part of Embroidered Coat-Border. Width, 25 cm.

which occurs only once on the back of the coat, which is marked (4). The embroidered strip is not sewed symmetrically to the coat, but it has evidently been planned in such a way that the arrangement in front of the coat corresponds to the following sequence: —

2 3 2 1 3 1 2 3 2;

while the back is occupied by three designs of the pattern (3). On the back the small design (4) is found, the small designs on the whole back being arranged in the order —

2 2 4 2.

On another coat ($\frac{79}{3744}$) not illustrated here a similar kind of embroidery is found. The pattern consists all round of alternating rectangles containing a sinuous stem with triangular leaves and terminal flower (corresponding to design 3 of Fig. 212). This alternates with a symmetrical double-design consisting of central flower and two pairs of diverging branches, which join again near the end, enclosing a heart-shaped space, and then diverge again, bearing at their recurving ends a single terminal flower. The only irregu-

1: Jochelson E-5 (1900-01) 1908 Koryak RY4

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larity in this design is again under the left arm, where one half of a symmetrical design is inserted between the two designs that would regularly succeed each other at this place.

The embroidered design of the coat $\frac{10}{3212}$ is the same as the one just described, the symmetrical design being in the middle of the front and of the back. Here an irregularity occurs under the right arm, where two of the asymmetrical designs are placed in succession. This asymmetry is emphasized by the division of the background of the design into a right darker and a left lighter half.

On a third yarn-embroidered coat $\frac{10}{3604}$ an irregularity is found under the left arm, where, in place of the symmetrical design, is inserted a rectangle which is divided into five equal strips running in the direction of the border. The upper, middle, and lower stripes are red; while the intervening ones consist of nine squares of colored yarn, the middle one being green, and these being followed on both sides by a series of white, blue, yellow, blue squares.

Fig. 213 ($\frac{1}{1}\frac{1}{1}$). Embroidery from Lower Border of Coat.

The embroidery of another coat (Fig. 213) consists of rectangles with a double-leaf design, which alternates with a red background and a background in greenish and bluish tints. The red varies from a light pink to a deep red, while the others vary from a very dark blue, almost black, to a bright green.

In one coat (Fig. 214) we have all round a double-leaf design on a

Fig. 214 ($\frac{1}{1}\frac{1}{1}$). Designs from the Lower Border of an Embroidered Coat.

single background alternating with another design consisting of three crosses. This pair of designs occurs in regular succession five times, but under the left arm it is interrupted by the two new patterns shown on the right-hand side of the figure.

In still another coat (Fig. 215) we find the same series of designs in symmetrical arrangement on the front and on the back. The middle is occupied by a cross, and the other designs follow as indicated. Under the right arm an additional design, consisting of the central cross and the rhomboidal fields with central dots, appears; while under the left arm a single field is added, differing in color from all the others, but related to them in form.

Fig. 216, *a*, represents an ornamented coat of reindeer-fur. The middle strip of the coat-border consists of conventionalized plants embroidered in colored

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

531 291 silks. The designs in front are symmetrically arranged. The centre is occupied by a double leaf, evidently the same as the leaf with flower which is found to the left and to the right in the second position. Adjoining the central leaf is a simple flower, which on the front of the coat occurs again

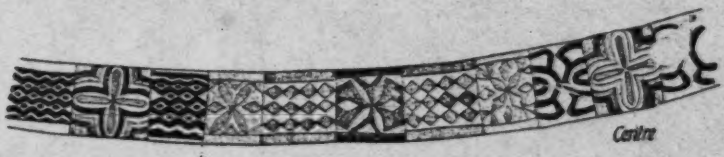

Fig. 215 ($\frac{1}{1}$). Designs from the Lower Border of an Embroidered Coat.

following the flower with double leaf. Under the left arm of the coat the symmetry is broken by the insertion of a single flower in place of the flower with double leaf, which occupies the corresponding place under the

Fig. 216. *a* ($\frac{1}{11}$). *b* ($\frac{1}{17}$). Fur Coats.

right arm. On the back we find four single flowers, all turned in the same direction. The color-scheme seems very irregular. In front the central field is blue with a red leaf. The two adjoining fields are bright yellow,

I:Jochelson E-5 (1900-01)1908 RY4 Koryak RY4

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with, on the one side a red, on the other side a purple, flower. The following fields of central flower with double leaf are, on the right-hand side of the coat, a central blue and lateral purple background, on which the flower is embroidered in red with yellow outline, the leaves with light greenish-blue and red veins. On the left-hand side the central background is black, the lateral background blue, on which the flower is embroidered in fawn-color, the leaves in bright red with greenish-blue veins; i. e., the reverse arrangement of those on the right side. On the whole, it would seem that in the

Fig. 217, *a* ($\frac{21}{21}$), *b* ($\frac{21}{21}$). Fur Coats.

color-scheme, yellow and pink and intermediate tints are almost equivalent, while blue and purple and intermediate tints are also equivalent.

In the fur coat $\frac{70}{6131}$ a break in the continuity of the design along the lower border occurs under the left arm. The narrow white strip of skin which forms the upper edge of the border alone is continued. All the other designs are replaced by a single piece of reindeer-skin, which is set in. Besides this, one element of the embroidered design is replaced by a piece of reindeer-skin.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

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In the coat illustrated in Fig. 216, *b*, there is a narrow inset in the border on the left-hand side, in which the zigzag pattern is continued; the zigzags, however, being much closer together than in the rest of the pattern.

In the beautiful coat illustrated in Fig. 217, *a*, there is also a break in the lower border on the left side of the coat. Instead of the upper and lower strips of checker-work, we find stripes of plain dark fawn-skin. In the upper one there is a central square field surrounded by a narrow white stripe, and containing seven rows of dark and light checkers. The lower row has three such squares with somewhat coarser borders and checkers. In the middle row the zigzag ornament, which at this place should be interrupted by a rectangular inset, is continued as a zigzag line. This interruption of the regularity of the border may be seen in the illustration.

Fig. 218 ($\frac{1}{10}$). Skin Coat with Stamped Designs.

Fig. 217, *b*, shows a man's coat made in Kamenskoye. The middle strip of the ornamental trimming of the skirt is embroidered with beads of three colors, — blue, black, and white. The zigzag in the middle resembles the repetition of the letter M, and consists of two side curves of white beads and a middle curve of red beads. The portion of the blue background under some of the crests of the wave-line is made in light-blue color, which alternates with dark blue, but not quite regularly. The left side of one crest rises over a line of blue; and the adjoining crest, including the two lesser crests on each side, rises over a black background. On the left side, from the middle of the front to the middle of the back, this arrangement alternates regularly; while on the right side of the coat the light blue under one wave-crest alternates with dark blue under two wave-crests. In the middle of the five wave-crests on the back, which rise over light blue, a number of red beads are placed in the middle under the crest of the wave. The blue

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

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all round the coat, over the waves, is made of blue beads of medium deep color. The arrangement of the lower border is asymmetrical.

Fig. 218 represents a shirt of soft dressed white reindeer-skin, which bears the imprint of stamps in the shape of rings, stars, etc., all of a red color obtained from the extract of alder-bark. The rings and stars are found in ancient Koryak ornaments. The other figures, I believe, were adopted from Russian designs. The shirt is ornamented with six different figures; the stamps for three of them, cut out of wood, being shown in Fig. 201. This method of colored decoration is used by the Indians of the Ungava district in ornamenting their buckskin dress. They also use paint-sticks on these occasions.[1] The arrangement of these designs is symmetrical. If we call the designs from the middle line on towards the sides 1, 2, 3, 4, the arrangement is, for each quarter, 1 2 3 4 1 2 3; the last one (3), which has the circle with the inscribed cross,[2] being at each side under the arms, and belonging to both the design at the back and to the design in front. On the sleeves the designs are arranged in circles running around the arm from the shoulder towards the wrist. The row of designs around the wrist apparently represent a flower.

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Description of Coats. — The borders the arrangement of which has been described in the preceding pages are generally applied to the skirts of fur coats, as shown in Figs. 216 and 217. In the dancing-coats and in the more elaborate coats, additional decorations are found. Often the flap which hangs down over the chest, and which may be used for protecting the face, is decorated, as shown in Figs. 216, *b*, and 217. On another coat ($\frac{70}{5604}$) the flap is decorated with a white upright cross, under which there are two white circles. Another type of decoration of the flap, which occurs on two coats, is shown in Fig. 219. The flap of a woman's dancing-coat ($\frac{70}{5599}$) is decorated with rhomboidal checker-work made of dark and white fur. The fourth and sixth dark lines of these rhombi from each side are made of skin dyed red, which, even when looked at from a little distance, is hardly distinguishable from the brown reindeer-fur. This whole square has thirteen vertical rows of white checkers. The top of the hood is sometimes decorated with a design which may represent reindeer-antlers, as shown in Fig. 217, *a*. This coat, one of the most beautiful specimens

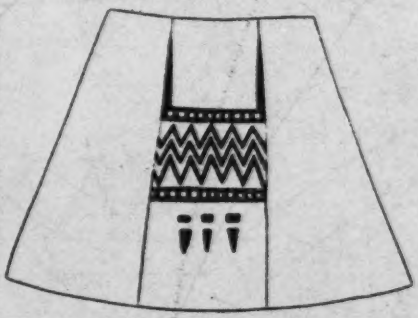

Fig. 219. ($\frac{1}{11}$). Decoration from the Flap of a Skin Coat.

[1] See Turner, pp. 296, 297.

[2] In the account illustrated in Fig. 249 this design designates the number 100.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

531 292 of skin ornamentation, is elaborately decorated, somewhat in the style of dancing-coats. It is characterized by the decoration of the sleeves, — the vertical strips running up from the lower border to the shoulders, and down in the same way along the back, — and by the decorative patches on the chest. In other cases we find on the ceremonial coats a decorative middle strip, as in Part I, Plate I, Fig. 2; still others contain both the lateral strips just described and the middle strip, as shown in Fig. 51, p. 108. In the men's funeral coats these arrangements are even more complicated, and it seems best to describe a number of these coats in detail. Another characteristic trait of these highly decorated coats, particularly of dancing-coats made of skin dyed red, are tassels, which are often attached to skin rosettes (see Fig. 227).

Figs. 216 *b* and 217 *a* represent two men's coats made of skins of young reindeer, in the ornamentation of which we find only the figures with which we have become familiar in the ornamentation of funeral dress. The designs are made of bits of black and of white reindeer-fur, of tanned leather, and of dressed skins of two colors. The two strips of checker-ornament in Fig. 217, *a*, are made up of squares of skin of three colors, — white, black, and brown. The entire ornament in this coat is made with wonderful skill, regularity, and regard for rhythm and symmetry.

The middle strip of the lower border contains a number of vertical stripes adjoining the triangular and checkered designs in this field. These small stripes are made up of seven or eight rows of bright-red tufts of wool, which appear as a continuous red field, contrasting forcibly, by its brightness, with the subdued colors of the skin. Down along the back are two lateral stripes continuing the checkered lateral stripes of the front, which are the same in design as the small square on the left side of the chest, — two zigzags running down the back, bordered by a single white stripe. Front and back stripes meet exactly on the shoulder. The fields bordered by red, described before, in the middle line of the lower border, are all different. Those on the back are shown in Fig. 217, *a*, under the sleeves. On the back of the hood, just under the two horns of the figure shown in the front view, are two round white spots. The borders on the sleeves are similar in style to the lower border of the coat, the pattern consisting of checkers, — of one diagonal row made of the inner side of the skin, and followed by six diagonal stripes, alternating white and brown. The border of the hood is also similar in style. The small crosses are made of skin dyed red, while all the other squares are white and dark skin. The crosses in the horn-like design on the hood have centres of skin dyed red.

On a woman's dancing-coat (see Part I, Fig. 27, *a*, p. 68) we find elaborate decoration with tassels. The coat has two small beaded circles in front, and three groups of tassels, each consisting of a small patch of white

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

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skin with long pendants of the same material. There are also two pairs of black and white beaded strings on the front. On the back there are two circles near the shoulders, while farther down there are three pairs of tassels similar to those in front. They are attached to a small circle of white skin. The tassels attached to each of these are double; and the base of each tassel is wrapped with a piece of fur, which is again wrapped with a piece of blue cloth, around which a narrow strip of white skin is tied firmly in a spiral. These wrappings recall the wrappings of the braids of Eskimo women. On the back of the double-pointed hood there are also two small circles with concentric rings with tassels of white skin.

Patterns made only of skin mosaic are not common in coats of bare skin. One dancing-coat (Fig. 220), however, is decorated in this manner. The checker-work of the middle strip of the lower border is made of skin mosaic, consisting in the main of white and black skin, from which is set off at every ninth white square a large square made up of pieces of skin dyed red. Circles of skin mosaic are often placed at the base of tassels (see Fig. 227).

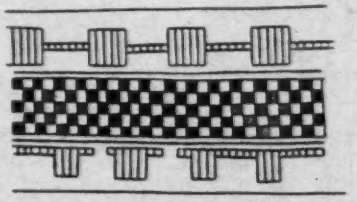

Fig. 220 ($\frac{1}{3}\frac{1}{1}\frac{1}{1}$). Part of Border of a Dancing-Coat.

In Figs. 221 and 222 the details of ornamentation of the woman's funeral overcoat shown in back view in Part I, Fig. 51, p. 108, are given. The top of the hood is ornamented with a horseshoe-shaped border, the open side forward. The top of this border can be seen in the back view of the whole coat. The inside of this horseshoe is occupied by a rectangle standing on its narrow side, which consists of a piece of black skin surrounded by a narrow border of white skin without hair. On the black skin is checker-work made in slit-embroidery, each checker consisting of four rows of from five to eight slits. The rectangle is eight checkers wide by twelve high. The front of the coat has the same design as the back, except that the shoulder-strips terminate on both sides at the seams of the inset, which occupies the upper part of the chest, and which is covered by the chin-flap. That portion of the design rising over the horizontal waist-band shown in the back view is also absent. The border design of the hood, and the upper horizontal border on the front of the coat and the same border on the back, together with the whole border on the upper part of the back, are made up of the same elements (lower part of Fig. 221). In the design on the hood these appear in the order, from the inner side of the border to the outer side, chain of rectangles, circles, chain of rectangles, circles, white. In front they appear in the order white, circles, chain of rectangles, circles, white. It is worth remarking that in the middle of this strip, just over a central vertical strip, two double circles are

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

531 292 applied, separated by one single circle. In the closed design on the upper part of the back the order is, from the inner side outward, white, circles, chain of rectangles, circles, chain of rectangles, circles, white, at the bottom and right and left; while on top the outer chain of rectangles is followed by a slit-design, shown in Fig. 221, in which the upper right-hand corner of the closed design on the back, with the adjoining part of the shoulder-strip, is shown. The other strips — those on the shoulders, sleeves, and the vertical strips on the back are shown in the upper part of Fig. 221. They consist of appliqué work with overlaid seams. The large spots in the middle rows are made of skin dyed red. The lower border of the coat is similar to the borders previously described, and is shown in Fig. 222. Under the right sleeve the regular pattern is interrupted. This part is shown in the illustration. The star in the triangle on the back is made of slit-embroidery in white sinew and in colored yarn.

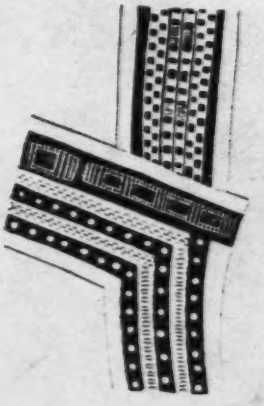

Fig. 221 ($\frac{1}{3}\frac{2}{2}\frac{0}{3}\frac{0}{7}$). Detail of Ornamentation from a Woman's Funeral Coat. Borders on Right Shoulder.

Another coat has the usual lower border, and a vertical strip down the middle of the front in slit-embroidery (Fig. 223, *a*), and on each side on the front of the chest, a rectangle consisting of seven stripes of checker-work on a black background, surrounded by a border of white skin, and with three simple tassels of white slit skin at the bottom. The rectangle on the left side has an eighth row under the seven rows of checkers consisting

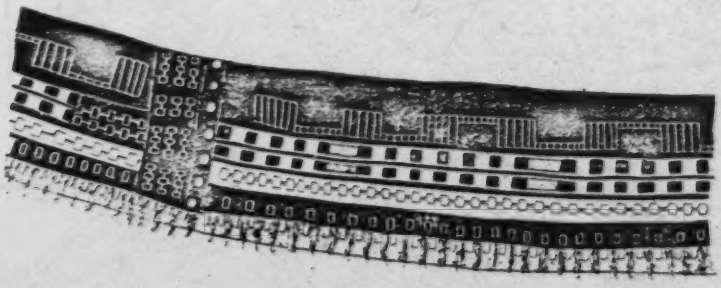

Fig. 222 ($\frac{1}{3}\frac{1}{2}\frac{8}{3}$). Detail of Ornamentation from a Woman's Funeral Coat. Lower Border.

of six circles. On the back of the coat, on each shoulder-blade, are rectangles of skin dyed red, with complicated irregular designs (Fig. 224) consisting of five checkered circles, a few small white circles, and checkered bars.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

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A little lower down, and nearer the middle, are two large checkered rosettes; and down the middle of the back runs a stripe the design of which is shown in Fig. 205. Around the sleeves, in the same position as shown in Part I, Fig. 51, p. 108, is a strip of black and white checker-work. The lower border consists of two narrow strips of slit-embroidery bordering a wide strip of checker-work done in appliqué (Fig. 223, *b*). Below this is a narrower strip,

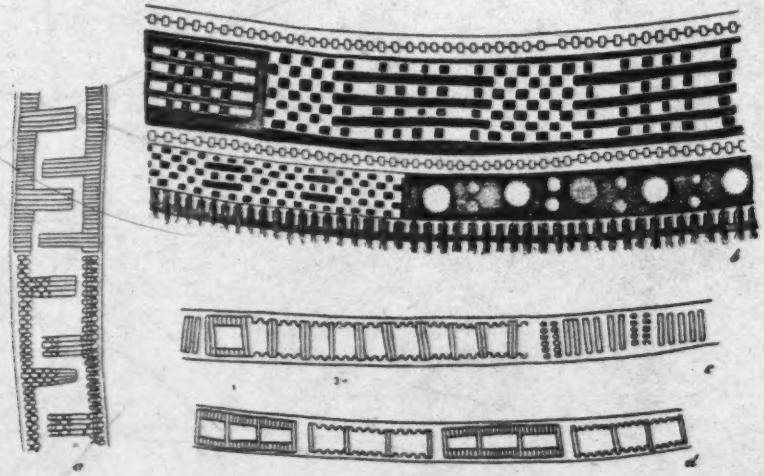

Fig. 223 ($\frac{1}{10}$). Details of Decoration on a Woman's Funeral Coat. *a*, Slit-Embroidery in White on Black Background down the Front; *b*, Part of the Lower Border (the Middle of the Front of the Coat); *c*, Lower Part of the Border on the Left Side of the Back; *d*, Lower Part of the Border on the Right Side of the Back.

which consists partly of a similar kind of checker-work, partly of circular designs in appliqué-work, partly of slit-embroidery on a black background (Fig. 223, *b*–*d*). The upper wide strip consists of two different halves, occupying approximately the right and left border of the coat. Both parts of this strip are shown in Fig. 223, *b*. The lower border also consists of distinct designs. The design on the right-hand side of the front is seen on the left in Fig. 223, *b*; the one on the left side of the front is shown on the right in the same figure. The left side of the back is shown in *c*, while the right side of the back is shown in *d*.

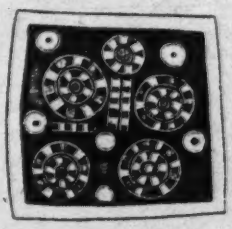

Fig. 224 ($\frac{1}{10}$). Shoulder-Patch on Back of Woman's Funeral Coat.

Fig. 225 represents the front (*a*) and back (*b*) of a funeral coat; and Fig. 226 shows the front view of the upper part of the hood. The sleeves, skirt, and hood are trimmed all round with shaggy white

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

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dog-fur. The flap of shaggy fur sewed on at the neck is raised in the illustration.[1] This is the way it rests on the corpse, so as to cover the face. The ornamentation is of the same character as in the case of the specimens

Fig. 225. *a*, *b* ($\frac{1}{10}\frac{1}{10}$). Front and Back of Man's Funeral Coat.

in Figs. 205–208, only the embroidery in front is made mostly with colored silks instead of with the material formerly used for embroidery; namely, sinew-

[1] In the illustration of the funeral coat shown in Part I, Fig. 43, p. 106, this flap is concealed inside so as not to cover up the ornamentation on the chest. I call attention to this to prevent the erroneous conclusion that there are funeral coats without flaps, as is the case with ordinary coats.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

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thread and hair of reindeer and other animals. The zigzags do not form sharp angles, but a wavy figure. It is of interest to note that some of the lines on the hood are embroidered with glass beads, which are not found in ancient ornaments, being an article with which the Koryak became familiar through the Russians or the Tungus. The women very conservatively avoid using beads in ornamenting articles having any relation to the cult. The dark, wide, vertical strips set into the white fur on the front part of the funeral coat are pieces of fur of a young seal dyed red. The tassels of hair under the embroidery are dyed the same color. The dark vertical stripes appear to be the inner side of the skin of reindeer. On the inside of the coat the reindeer-hair cut short may be seen. The flesh side of the skin is dyed red, — in some cases light red, in most cases very dark. These vertical stripes are set with nine rows of tassels (the middle one with twelve), partly made of the hair of young seal, partly (on the middle stripes) made of crewel. Under the strips of embroidery, fringe consisting of red tassels and caught-in strips is sewed on. Along the strip of embroidery just over the lowest row of vertical dark stripes, the fringe consists of alternate red and blue parts, which do not correspond to the lower vertical strips. The tassels under the lowest vertical strip are so arranged that there are five under the broader middle strip, while there are three under each of the four narrower strips which are found on each side of the front of the coat. In addition, there are three in the middle of each white space. Under the second stripe of embroidery running around the sleeve, under the shoulder, the tassels are red and light green. The embroidery between the single stripes on the front consists of black and white checkers, and rectangles consisting of three stripes, in which either the outer stripes are of a reddish to yellowish tinge, and the inner some bluish or violet color, or *vice versâ*. There does not seem to be

Fig. 226 ($\frac{1}{11}\frac{1}{7}$). Hood of Man's Funeral Coat.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

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any regular arrangement of these colors. The narrow strip of embroidery running over neck and shoulders, between the sleeves and back, is also set with a red and green fringe. The fringe above the strip at the coat-tail consists of 2 red rows, 1 green, 1 red, 1 green, 2 red rows. At the side, between the two strips across the bottom of the coat, a broad vertical white strip is set in with embroideries. This may be seen on the left-hand side of the back view of the coat. In the seams running along the sides of the coat, from under the arms to the bottom border, there are tufts of red and blue yarn. The cap has two ears made of cylindrical pieces of fur, which may be seen in the back view of the whole garment. The design on the front (shown in Fig. 226) is made up, in the lower rows, of a mosaic of dark and light reindeer-fur, with red tassels between the two upper strips. Over this is the usual type of slit-embroidery surrounding a strip of embroidery in thread. A similar arrangement is repeated on the upper part of the cap. The two rows of embroidery seen in the back view of the coat over the ears adjoin the row of tassels seen on the top of the cap in Fig. 226.

Fig. 227 represents the back of a woman's coat made of skins of young reindeer in Alutor, near Bering Sea. It is ornamented all over with bead-embroidery and loose bead-strings. The figures embroidered with beads on the skirt resemble the oval halves on the funeral quivers (see Part I, Fig. 50, p. 107). The two upper circles on the back are embroidered with beads, while the inner rings of the three lower circles consist of thin disks with imprints of the cross, and figures of animals sewed on. These disks, of course, are of foreign origin. The coat is made with the fur turned inside, and the skin on the outside is dyed brown.

A dancing-coat ($\frac{70}{8471}$) made of skin dyed red has tassels attached to circles. The lower border consists of a strip 12.5 cm. wide, edged above by appliquéed pendant triangles, below by standing triangles. Under the right arm the upper row is interrupted by three pendant bells, while under the left arm the lower row is interrupted by six standing bells.

The coat ($\frac{70}{8189}$) differs in style from the older coats. It is made of reindeer-skin, and has the cut of a European overcoat, the front being tied together with strings. Both sides of the front and the collar are trimmed with a strip of white fur. Each front is trimmed with a strip of alternate black and white checkered rectangles, the latter being bordered above and below by a strip of brown and a strip of white. The lower border consists of two rows of square checkers, beginning with a narrow strip of white, followed by a narrow strip of dark; then follows a 3-row checker-work of dark and white, which, in turn, is followed by one dark and one white strip. Under these is another strip of checker-work made up of squares slightly smaller than those of the upper row. While all the other upper strips are about 1 cm. wide, these checkers are only about 8 mm. wide. Instead of

1: Jochelson E-5 (1900-01) 1908 Ry4 Koryak Ry4

regular alternation of black and white diagonal squares, we have at intervals of approximately fourteen squares two heavier dark diagonal stripes made up of the regular diagonal series, — squares of dark fur, immediately followed by another series of squares made of skin dyed red. This is followed by a series of white squares; and next we find another diagonal of squares of skin dyed red followed by the regular series of squares of dark skin. These diagonals run from left below to right above. In one place there are two

Fig. 227 ($\frac{1}{11}$). Woman's Coat. From Alaska.

double dark diagonals separated by fields of checker-work. The sleeves are finished off with checker-work enclosed by one dark and one white strip.

Decoration of Bags and Baskets. — The ornamentation of basketry depends upon the technique that is applied. The simplest form of basket-decoration is that found in open twining.[1] In all work of this kind the decoration is brought about by inserting colored warp-strands (see Figs. 228, 229, *c*). Various effects are produced by the different grouping of the colored strands. This type of decoration is found both on grass bags and nettle-

[1] See p. 634.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

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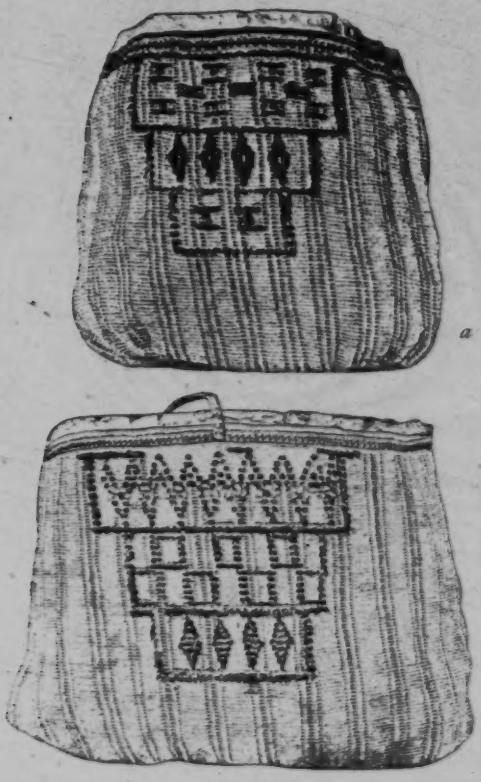
fibre bags. Another type of decoration that is applied in this technique is produced by the insertion of tassels made of dyed hair of young seal, or of crewel. The single bunch of hair or the single piece of crewel is caught in the twined stitch in the manner indicated on p. 680. The designs made by these tassels are quite analogous to those applied to clothing, which were described before (see Figs. 210 and 225). The wide rectangle on the bag shown in Fig. 228, *a*, for instance, is made of tassels of seal-hair dyed red, and of red, light blue, and dark blue crewel, which form checkered rectangles like those found on the embroidered strips of the funeral coat shown in Fig. 225. The designs found on the ornamented rectangles on Fig. 228, *b*, form in the top row a zigzag band like that shown in Fig. 209; and below this, checker-work similar to the checker-work found on so many of the coats. It seems that the most typical method of applying the tassel-ornament is in the form of a series of rectangles, decreasing in size from above downward (see Fig. 228). In a few cases the tassels are distributed at regular intervals over the face of the bag. This kind of decoration is found only on the front of the bag. In a few specimens the tassel decoration is also found on close-twined weaving (Fig. 229, *a*, *b*).



a

b

Fig. 228. *a* ($\frac{7}{12}\frac{9}{5}$). *b* ($\frac{7}{14}\frac{7}{25}$). Twined Baskets. Maritime Koryak, North Kamchatka. Height, 45 cm., 53 cm.

The designs found in close-twined weaving are quite different from those found in open-twined weaving. The two bags shown in Fig. 228 and a third one in Fig. 229, *c*, illustrate specimens in which the body of the bag is made

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

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in open-twined weave, while the upper border is made in close-twined weave. In the latter the color effects are brought about by using undyed and dyed woof-strands. In many cases the designs found in this kind of weave recall strongly the slit-embroidery designs which were described before. Thus the design found on the upper border in Fig. 228, *a*, is similar in type to part of the strip shown in Fig. 206, or to the second row in Fig. 207. The top

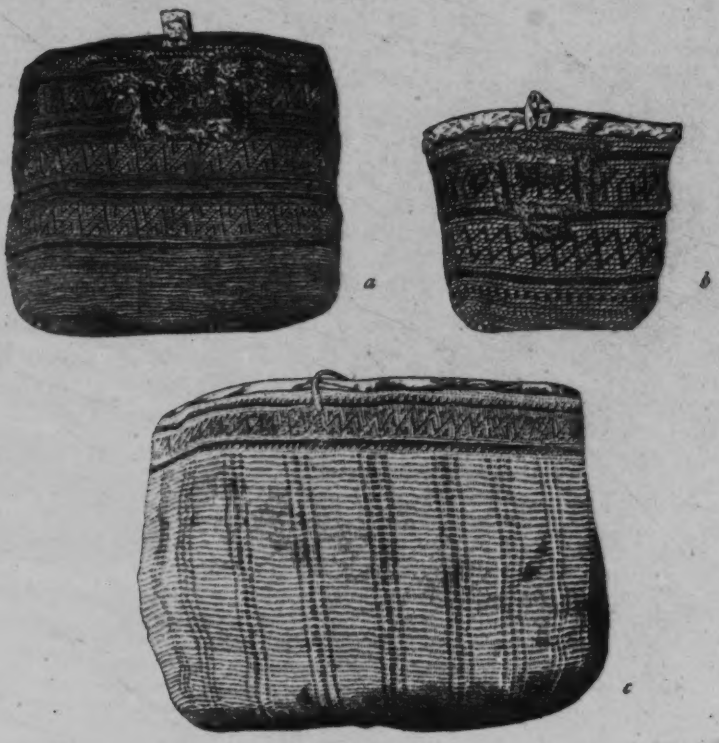

Fig. 229, *a* ($\frac{1}{11}$), *b* ($\frac{1}{11}$), *c* ($\frac{1}{11}$). Twined Baskets. Maritime Koryak, North Kamchatka. Height, 27 cm., 11 cm., 47 cm.

row shown in Fig. 162, *a*, has the same form as the top row in Fig. 207, while the lower rows correspond to the common bar design, which is brought about either by slit-embroidery or by caught-in strips, as in Fig. 210. In Fig. 163 the analogy is even closer, in so far that the rhythmic alternation of the width of the white squares is quite similar to the rhythmic arrangement found in the slit-embroidery. Thus, in the four upper bands of square designs,

1: Jochelson E-5 (1900-01) 1908 Ry4 Koryak Ry4

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which are each seven stitches wide, we find the following arrangement. The two outer lines are throughout black; and in the three inner lines the following arrangement of colors is repeated: 1 black, 1 white, 1 black, 2 white, 2 black, 2 white, 2 black, 2 white. The two lowest bands of square designs have a regular alternation of 2 white and 2 black.

Quite a different type is represented by curiously asymmetrical zigzags, which are shown on the border of Fig. 228, *b*, in Figs. 229 *a* and 163. While the zigzags may be related to the zigzags found on clothing, the peculiar arrangement of the design seems to be typical of twined basketry.[1] It is not impossible that in its origin it is related to the triangular border designs surrounding the embroidered strips of clothing (see, for instance, Fig. 212). In Fig. 228, *b*, the zigzag is shown in its simplest form. In Fig. 229, *a* and *c*, and even more in Fig. 163, the same zigzag appears enlarged, and with small triangles inserted in the larger zigzag.

The border of Fig. 229, *c*, has above and below a series of standing and hanging triangles quite similar to those found in the embroidered strips of clothing; and the whole arrangement may perhaps be compared to the band of appliqué embroidery shown in Fig. 208. The standing triangles are also used independently, being arranged in single or double rows.

Another type of decoration which is used in close-twined weaving consists in the application of cross-zigzags which form rhomboidal designs (see Fig. 162 *b*, *c*, and Fig. 229 *b*). In the top row of Fig. 229, *b*, we also have a series of diamonds surrounded each by two angles the sides of which run parallel to the sides of the central rhomb.

Attention may also be called to the decoration at the lower part of the basket shown in Fig. 163, where alternating rows of varying widths of vertical black and white lines, and of diagonal black and white lines, occur.

The ornamental designs on coiled basketry are also similar to the designs used in slit-embroidery. Four distinct methods are employed in producing ornamental effects on coiled baskets. Narrow strips of black, occupying a small portion of a single coil, or forming vertical bands consisting of pieces of black occurring in a series of coils, are made by using material which is dyed black for whipping the coils. The black checker-work shown in Fig. 230, *a*, and the vertical stripes shown in Fig. 230, *b*, are made in this manner. A similar technique is used in the well-made basket shown in Fig. 231. Here the design is made by using dyed nettle-fibre instead of grass for whipping the coils. The method differs from the preceding in so far as in the checker-work the nettle-thread is carried on continuously, and the

[1] A quite analogous design on twined baskets from Ruanda, in East Africa, shows very clearly that the asymmetrical form of these zigzags is a result of the technique of twining. These African baskets are also very closely woven, and exhibit almost exactly the same design as the Koryak baskets (see collections of the Berlin Ethnographical Museum, Cat. No. III E. 6969). — Ed.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

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whipping is merely arranged on the outside in such a way that two successive lines of nettle-thread are followed by two successive lines of grass whipping. Horizontal bands, such as are shown in Figs. 230 and 232, are made

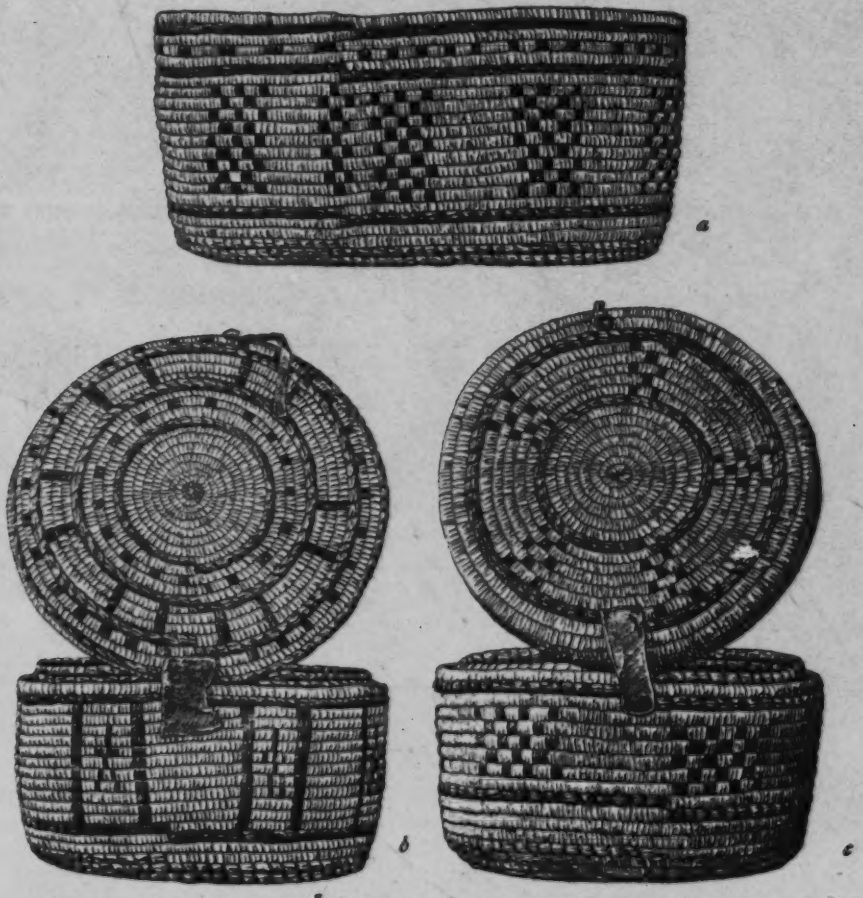

Fig. 230. Coiled Baskets. *a* (), Maritime Koryak, Middle Kamchatka (length, 32 cm.); *b* (), Reindeer Koryak, North Kamchatka (diameter, 20 cm.); *c* (), Maritime Koryak, North Kamchatka (diameter, 20 cm).

in a different manner. A grass coil is inserted, which is overlaid on the outside with one continuous strip of grass which is dyed black. This coil is not whipped by the close stitch, like the other coils of the basket, but is sewed to the preceding coil by a very loose stitch made of nettle-thread dyed

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

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black. This stitch is identical with the stitch employed in the bottoms of baskets. A fourth method is applied in a few Kamchadal baskets; horizontal bands being made by overlaying an ordinary whipped coil with grass dyed red, or with red, blue, or black strips of cloth. This is held in place by passing every third or fourth stitch over the strip, which is thus woven on the coil (see Fig. 233). Various forms of checker-work, zigzag bands, and rectangles, are the principal figures that are found. The covers of round baskets often bear designs forming rosettes. In one basket Fig. 230, *b*), figures are found which evidently represent human beings.

Fig. 231 ($\frac{1}{2}\frac{1}{3}\frac{1}{3}$). Coiled Basket with Designs made in Nettle-Fibre. Maritime Koryak, North Kamchatka. Greatest diameter, 22.5 cm.

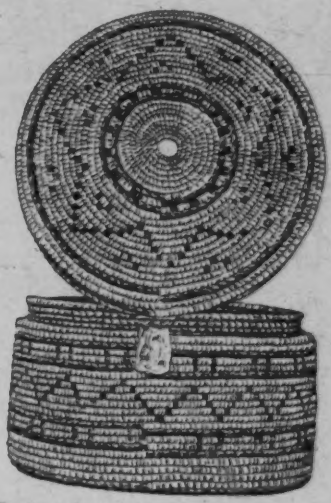

Fig. 232 ($\frac{1}{2}\frac{1}{3}$). Coiled Basket. Maritime Koryak, North Kamchatka. Diameter, 27.5 cm.

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DECORATION OF RUGS MADE OF REINDEER-SKINS. — It is doubtful whether this art was developed among the Koryak women previous to their contact with the Russians. At present it has developed into a domestic industry. Koryak fur rugs are carried by traders far and wide. They may be seen on the walls or floors and among the furniture of Russians living at Petropavlovsk, Okhotsk, Yakutsk, and Vladivostok. In Irkutsk their price is ten times as high as at home. Among the rich Yakut, Koryak rugs of fine workmanship, made of skins of young reindeer, sometimes take the place of the crude rugs of Yakut production made of cow or horse hides.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

In every village of Maritime Koryak on Penshina Bay, I found the women at work on rugs during the winter, but only once did I see a rug used by the Koryak themselves as an ornament in the house. It covered the platform which served as a sleeping-place for guests. Evidently this industry has developed as a result of Russian demand. To a great extent this is also true of embroidered coats. Every Russian or Yakut merchant, or official in the Maritime or Yakut provinces, if he has to travel on private or official business, buys an embroidered coat of reindeer-skins of Koryak manufacture. It is seldom that the Koryak themselves wear embroidered coats. They are worn only by Koryak traders. Women wear embroidered dresses more frequently than men. I speak here of every-day clothing, and not of festival, dancing, or funeral garments, which are always embroidered. The making of rugs has principally developed among the Koryak of Penshina Bay. They find competitors, especially in silk embroideries, among the Russianized Koryak women of the Yamsk settlement. The Russianized Yukaghir and Chuvantzy women on the Anadyr River and on the lower course of the Kolyma River also enjoy quite a reputation for their art of ornamenting fur dresses and making rugs. The Russianized native women of the Kolyma, however, are less skilful than those of the Anadyr.

Fig. 233 ($\frac{1}{11}$). Kamchadal Coiled Basket. Diameter, 15 cm.

In decorating fur rugs, colored thread and silk or bead embroideries are not used. Small pieces of the white and of the black fur of young reindeer sewed together are the only material used for the ornamentation. The comparatively cheap fur of young reindeer — with its thick, soft, and glossy hair — matches in beauty the expensive furs, and is less valuable only on account of its lack of durability, since the hair usually falls out soon, as in dresses of reindeer-skin. Rugs, however, last longer. Since the entire beauty of a rug is in its ornamentation, it is almost wholly made up of the pieces of white and of black fur which form the ornamental figures. A Koryak girl will work all winter on a rug, if it is a large one, in order to exchange it with a merchant for cloth, calico, ornaments, or food-products. The rugs are either square or of elongated rectangular form. Their length varies from one metre to three metres. As in dress-decoration, the regular designs are geometrical forms, animals, conventionalized plants, or a mixture of all these forms.

The rugs here illustrated were made in the villages of Paren, Kuel, Mikino, and Kamenskoye.

1: Jochelson E-5 (1900-01) 1908 Ry4 Koryak Ry

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Fig. 234 represents a large ornamented rug, the principal designs of which are familiar to us from the decoration of funeral dress. It is intended to be symmetrical around the central vertical row of squares. The upper four horizontal rows are perfectly symmetrical. Numbering the rows as indicated on the figure, it seems probable that 10 *e* and 9 *f* have been exchanged by mistake, because with this change the following lines would also be symmet-

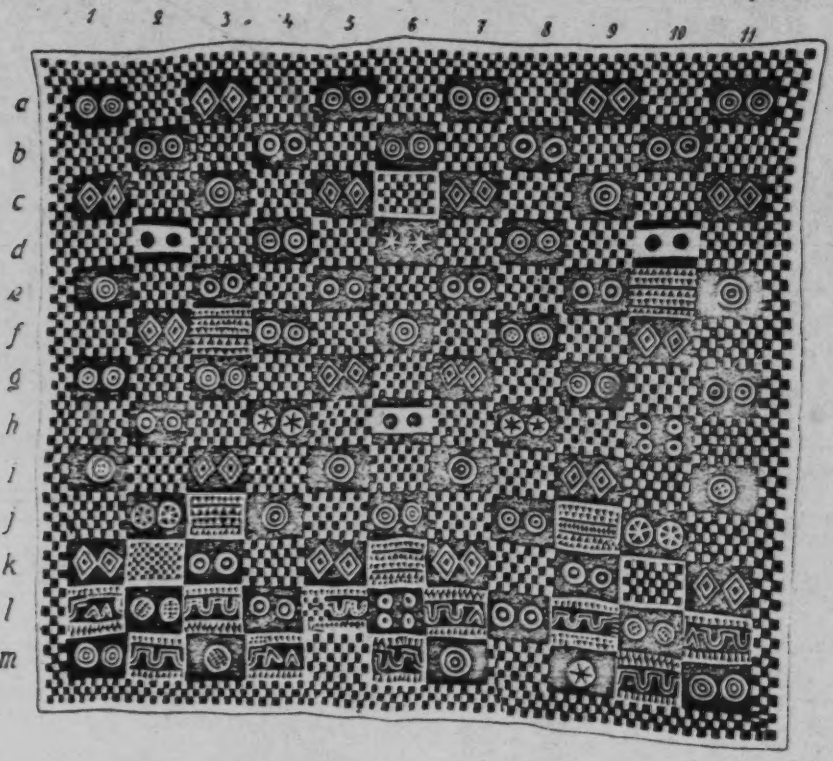

Fig. 234 $\frac{1}{12}\frac{1}{11}$. Fur Rug. Width, 240 cm.

rical. Considering all circles, and all other squares exhibiting the same type, as equivalent, the only other irregularity appears in the bottom row, where 5 *m* ought to have been a circle design, in order to correspond to the rest of the arrangement. Some of the circles have strips of dyed skin instead of dark fur. These are particularly the four corner squares (1 *a*, *m*; 11, *a*, *m*); 1, *e*, *i*; 3, *c*, *g*; 6, *b*, *f*, *j*; 7 *m*; 9, *c*, *g*; 11, *e*, *i*. Certain indications of regularity may be noticed in the use of the framed checker designs 2 *k*, 3 *j*,

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

9 *j*, 10 *k*, and in the tendency to alternate angular and round designs in rows 5 and 7; in the exclusive use of round designs in rows 4 and 8; and in the repetition of angular designs in every fourth place in rows 1, 3, 9, 11. Attention may also be called to the occurrence of the curvilinear plant-design in the two lowest rows, which do not appear in other parts of the rug. It may also be noticed that there is a tendency, which may be observed in other specimens as well, to repeat the same design in white on a black background, offsetting the same design in dark on a white background. Thus 6 *d* must be considered equivalent to 4 *h* and 8 *h* and to 2 *j* and 10 *j*; and the black circles 6 *h* and 2 *d* and 10 *d* are equivalent to the white circles on a dark background. On the whole, the impression conveyed by the rug is that of a definitely planned repetition of designs, without, however, attaining to such unity of plan as would result in a clear pattern.

In certain respects another rug ($\frac{70}{3898}$) is similar to the one just described. It also consists of a large checker-work, alternate squares of which consist of small checker-work. Here we find on the dark fields a single conventionalized curved leaf; but a different design is shown in the top row and in the bottom row, consisting of a four-pointed star, the centre of which is a four-leaved flower from which branches extend, dividing at their ends into two leaves. The same design is repeated on the extreme right and left field of the second row from the bottom. This similarity of corresponding fields occurs in a number of rugs.

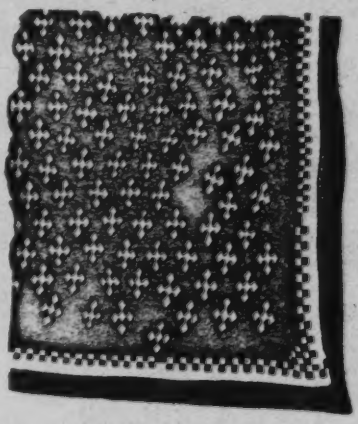

Fig. 235 ($\frac{1}{11}$). Fur Rug. Length of each rhomb, 5 cm.

Fig. 235 represents part of a rug, the ornamentation of which consists of crosses made up of white rhombi on a black background. This cross, in my opinion, was adopted from Russian designs. The borders of the rug are trimmed with three strips of fur, — the innermost one covered with the checker-ornament; the second, of solid white color; and the third, black. In one part of the rug the rhombi are set into solid skin. This portion of the rug is somewhat irregular. In other parts the pattern is made up of long strips of dark skin alternating with strips of mosaic work consisting of checkered rhombi and of large rhombi of dark skin. In this part of the rug the arrangement of the rhombi in the direction parallel to the long strips is quite regular, while the arrangement in the direction of the other diagonal is not so regular.

J: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

531 Fig. 236 represents a small square rug, elegantly and beautifully made, with pictographic ornaments in the centre. The same group — a man sitting in a sleigh drawn by two white reindeer and a black one — is represented in the upper and the lower rows. The hind reindeer is evidently drawing the sleigh, although the sleigh and the man are too small in comparison with the reindeer. The second and third rows from the bottom represent two wolves pursuing two reindeer. In the lower row the group is made up of white silhouettes of animals, while in the upper row they are dark. The white animals are sewed to squares of dark skin, which are set into the rug. The same is done with the white sledge in the left-hand lower corner. The reindeer can be distinguished from the wolves by the absence of the tail and by the hoofs, which are clearly seen in spite of the smallness of the figures. The reindeer have no antlers. These are evidently either reindeer in spring, or fawns. The latter seems to be the more likely, since the reindeer are shown of the same size as the wolves. Although the polar wolves are very large, yet they are smaller than full-grown reindeer. The wolves are recognized by their straight, thick tails. Dogs, when pursuing wild animals, turn their tails upward. Owing to a lack of knowledge of perspective on the part of the women artists, all the running animals are placed in one line, which deprives the wolves in the hunting-scenes of realism and vividness. Somewhat more vivid is the scene in which two skin boats are towing a captured whale, but that is because as a matter of fact these objects usually form one line. The wound of the whale is indicated by a small tuft of red yarn, which appears in the illustration as a black speck near the tail end. The whale on the right is evidently placed there to fill up the black background, and the same may be said of the skin boat in the left-hand corner above the whale.

Fig. 236 (1/15). Fur Rug. Width, 115 cm.

1: Jochelson . E-5 (1900-01) 1908 RY4 Koryak RY4

Another rug ($\frac{70}{5144}$) has a central field similar to that of the one just described. The figures on the two rugs look so much alike that they seem to be cut from the same pattern. There are in the middle the same two reindeer pursued by a single wolf, the lower row black on a white background, the upper white on a dark background; but the background in this case is set off from the whole rug by a narrow white strip surrounding the rectangle in which the white animal figures are inserted. These two rows occupy the centre of the middle field. Under it there are two dark reindeer on a white background, of the same type as those in the right-hand upper corner of Fig. 236; between them, the sledge-driver shown in the left-hand upper corner of Fig. 236 in dark on a white background. The boat under this driver is repeated in white near the lower border of the central field, pursuing the whale in white, which is shown at the right-hand end of the second row in Fig. 236. This same design is repeated in dark on a white background in the top row. The second row from the top contains designs not found in Fig. 236. On the right and left there are two flowers, — the one on the left dark on white, the one on the right the reverse. Between them is a dark lion on a white rectangle. This central field is surrounded by an inner rectangle consisting of a single row of black and white squares between two white lines. To the dark border-field in Fig. 236, with its rhombi, corresponds a similar border-field in which there are a series of white vines. In the middle on top the figure of the lion is repeated in white on a dark background. This is surrounded by a white strip of the same width as the dark stripe, in which the same designs are repeated in dark, except that the lower corners contain twice a design shown in Fig. 203, *c*, while the two upper corners are occupied by a conventionalized leaf like the one shown in Fig. 213, under which is repeated the same design which is found in the lower corners. This specimen is interesting in comparison with the other specimens here described, because it shows that the same stereotyped patterns are used in a variety of combinations.

An animal-ornament similar to that shown in Fig. 237 is pictured in one of the central fields of another rug. The whole rug consists of large checkers of dark and white fur. Its width equals that of forty-three of the small squares (220 cm.), and its length is the same. A border of nine rows of small squares surrounds the middle field on all sides. In this field four squares of dark skin, each equal to eleven checker units in length, are inserted, thus leaving a row of three checker units up and down and from right to left, separating the four squares. On the upper left-hand square a tent is represented, and on each side four sledges, one of which is held by one man, while another man sits on it. The lower left-hand square is decorated with repetitions of two stars, three seals, and four birds. The right-hand lower square has a plant-design similar to those on the outer border of

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

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Figs. 239 and 240. On the upper right-hand square (Fig. 237) are a number of animal designs. The animals and the man represent a reindeer-herd followed by their herdsman; but, in the absence of perspective, this impression is not produced, the animals being represented one above another in a vertical plane. An interesting feature in this design is the smallness of the figure of the herdsman, who is more distant than the reindeer, which suggests some conception of perspective; and also the tracks of the reindeer-hoof, which are represented by white pieces of fur sewed in.

Fig. 238 represents an entire fur rug with a mixed ornament. Besides men, the animals represented here are dogs, seals, flying geese, some flying bird in the form of a cross (in the corners of the middle square), and a lobster-like animal in the inner square. On the white back of the latter is shown a conventionalized figure, in black fur, of what may be an animal or a plant, the same that I have seen on Russian printed calico. The figure is also found separately, of white fur on a black background, in the space between the two inner squares. None of the figures of the rug have any relation to one another, and even the same order in their arrangement is not always observed. Deserving special attention among the figures are two white ice-floes in the form of rhombi, on which black seals are resting. Near the lower right-hand corner is a man in a skin boat, with small oars tied to the sides, such as are used in Penshina Bay.[1]

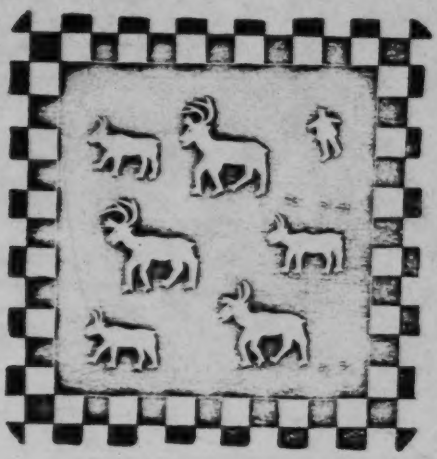

Fig. 237 ($\frac{1}{11}\frac{1}{13}$). Part of Fur Rug.

The checkered border setting off the middle square is made of alternate diagonal rows of dark fur, white fur, and reindeer-skin dyed reddish brown. On the right-hand side these diagonals run regularly in the order brown skin, white, dark, white fur, from the right-hand side below to the left-hand side above. On the left-hand border they also run quite regularly, so that the dyed skin runs diagonally from the left side below to the right side above. On the left-hand border the diagonals of dyed skin run zigzag, but so that every third diagonal is interrupted by a square of dark fur. In this way a pattern results which consists of half-diagonal squares alternately turning to

[1] See p. 539.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

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the left and to the right. On the upper and lower border the arrangement of diagonals and these half-diagonal squares are irregularly arranged. Most of the circles and rhombi are made of white and dark fur. The four groups of corner circles have, in place of the dark fur, dyed skin. The outer dark rings of the eight circles in the upper row are made of the same material. In the border containing the plant-ornament, the second circle from below, right and left, is made in the same way, as are also the four circles in the innermost square.

Fig. 238 ($\frac{1}{11}$). Fur Rug. Width, 190 cm.

Of a similar mixed character is the ornament of the rug shown in Fig. 239. Especially interesting in this ornament are the conventionalized plants, which are not represented as silhouettes, but have their interior parts also worked out.

The bulk of this rug is made of white and dark reindeer-skin; but the insets of fine checker-work on the right and left are made of dark and light fur, and also of stripes of brown skin, which give the patterns that appear

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

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distinctly in the illustration. The arrangement is such that in every case the bare skin takes the place of white pieces, excepting in a few spots along the upper and lower borders of the designs. In the second strip from the top on the right-hand side of the rug, about halfway between the three dark strips on the right side and the inner square, there are two vertical lines of brown rhombi inserted in place of the dark fur patches. These do not appear in the illustration, because the difference between the dark fur and the brownish skin is too slight. Stripes of light reddish-brown skin are also used

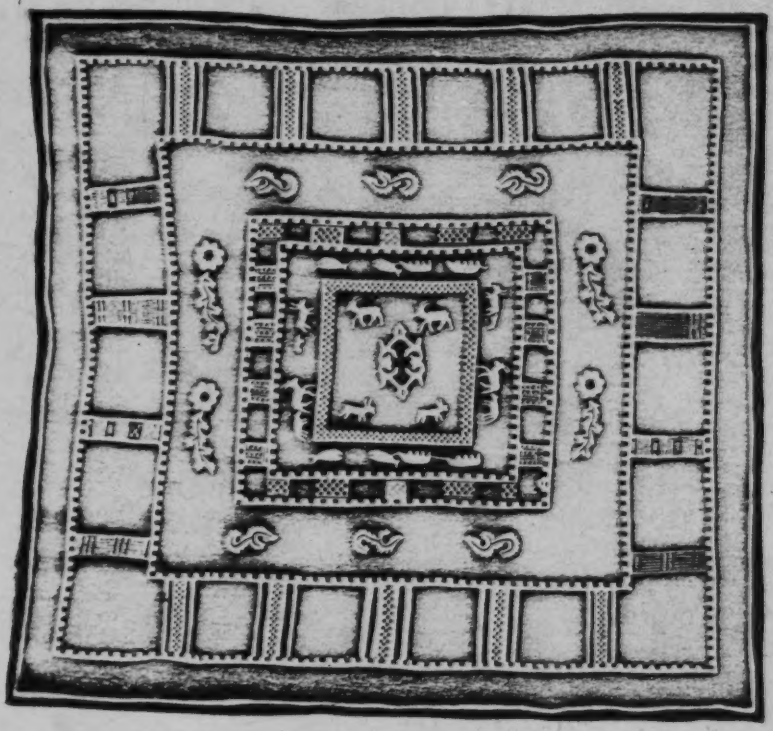

Fig. 239. Fur Rug.

in the four patches on the lateral borders surrounding the animal figures. These appear in the cut of somewhat lighter color than the adjoining stripes of dark fur.

Still better, and indicative of greater skill, is the work represented by the plant-ornament on the rug shown in Fig. 240, especially the wreath in

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the centre. Looking at this delicate and elaborate design, one would hardly imagine that it was made of a fur mosaic sewed together with sinew-thread: it looks more like a drawing sketched with a flexible brush. Inside of the wreath we find the figure of a Tungus astride a reindeer. The execution of the figures of the animal and the rider is wonderfully true to life. I suppose that the human figure does not represent an adult Tungus, or it would be considerably larger. It should be noted that the ornamentation of his cap and of his cut-away coat, as well as that on his apron, boots, and trousers, and also the tongue of the reindeer, are done in colored yarn. It is the

Fig. 240 ($\frac{1}{21}\frac{1}{27}$). Fur Rug. Width, 127 cm.

only rug that I have ever seen embroidered with yarn. A few leaves of the flowers which appear in outline in the illustration are set in, being made of pieces of skin of the same color as the background of the rug.

Almost all the rugs have their patterns arranged in such a way that one definite side must be considered as the lower side, around which the arrangement of patterns is fairly symmetrical. This feature may be observed in the arrangement of the patterns in Fig. 234, 236–238, 240. It may also be noticed in specimen $\frac{10}{21\,27}$. Here the middle is occupied by a double circle, somewhat irregular in form, the centre of which is occupied by a cross of leaves similar to design 1 in Fig. 212, and surrounded by a ring of eight leaf-designs similar to the design in Fig. 213. The border of this rug is formed above and below of four rectangular patches with diamond designs (Fig. 241) alternating with five patches of dark skin of the same form and

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size. On the sides the same designs occur as the top and bottom design, repeating in this way the feature which is of common occurrence, that in checker designs in which the rectangular or square patterns run on a smooth background in diagonal rows, the same patterns occur at the extreme fields of the horizontal and vertical rows. The vertical rows of this rug contain five rectangles with patterns alternating with six smooth dark rectangles. According to what was said before, the uppermost and lowest of these rectangles are the same as those of the horizontal rows. The two following patterns contain the same rhombi, somewhat coarser, and instead of the edge consisting of triangles and rhombi, an upper edge consisting of alternate dark and white squares and a lower edge consisting of the same design over a straight white line. The central pattern on each side is asymmetrical, and consists of the pattern just described, over which the upper half of the same pattern is placed, containing the upper half of the coarse central rhombi and the upper line of squares. Thus it will be seen that the whole design is symmetrically arranged right and left, with the exception of some irregularities in the central circle. The symmetry of the border is broken, on the one hand by the asymmetry of the central design, on the other hand by the fact that all the patterns have clearly a heavier lower side and a lighter upper side, all the patterns in the upper and lower half being placed in the same direction.

Fig. 241 ($\frac{1}{3}\frac{19}{17}$). Design from a Border of a Fur Rug.

A square rug ($\frac{70}{1453}$). — consisting of a central field with a star-like flower design made up of four trees with roots occupying the diagonals, the roots towards the centre, and four spiral branches (two white on black, one black on white, and one leaf design similar to the one shown in Fig. 213, occupying the middle of the sides of the square — has three borders consisting of alternate dark squares and design squares. In the innermost row the pattern consists of squares containing a checker of nine smaller squares. Each side is divided into thirteen fields. The middle row consists of a similar alternation of squares, each pattern square consisting of a checker-work of twenty-five small squares. The interesting feature in this row is that the sequence of these fields is not quite regular. There are sixteen or seventeen fields to each side. The sixth field from the left on the upper side, which normally should contain checker-work, has the figure of a long-tailed quadruped sewed in. The following square to the right is the regular checker square, which is followed by one of the regular dark squares with a white mammal sewed in. The third square from the right in the upper row is made up of rhombi instead of squares. The second square from the right in the lower row contains figures of two swimming cormorants, resembling

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

very much, in shape, Fig. 177, *a*. The outer row contains again the coarser checker-work of the same size as the inner row. Here a number of animal figures are inserted on dark fields. On the left-hand side on the lower border of the rug we find one man holding a drum, and another man apparently holding a club. On the left-hand side on the upper border we find a large and a small mountain-sheep on one field; while on the right-hand side there are a number of small figures set into one field, apparently representing a flying bird, a man, and two bears. It is worth remarking that these latter have their feet towards the left, the only case in which figures of animals inserted into rugs in this way do not stand upright. It should be mentioned, however, that the man in this figure does stand upright.

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Another rug which illustrates the character of the symmetry which underlies the rug designs is illustrated in Fig. 242. Attention may be called to the occurrence of the triangular design in the upper border as compared with the square design in the lower border; to the continuation of the lateral strips downward; and to the finish on both sides by a series of broad rectangles having one additional row of small squares on each side. It will be seen from this that clearly the underlying thought is not that of a series of white crossing diagonals, but the maker had rather in mind the alternation of the larger rectangles, — one consisting of dark skin; the next, of a checker of nine dark and white squares. In this way the rug was made. The corner pieces are all made of a single piece, and some of the dark rectangles along the right and left border are also made of single pieces of skin.

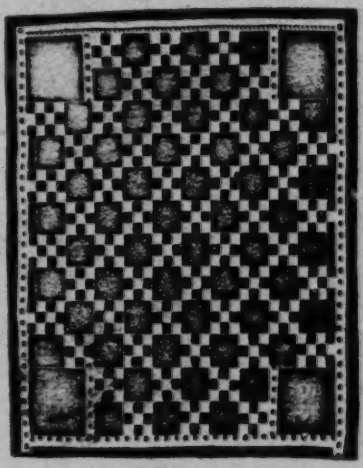

Fig. 242 ($\frac{1}{11}\frac{1}{3}$). Fur Rug.

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Drawings. — The Koryak use colors more often in decorative art than in articles of sculpture. Wood-carvings are frequently colored black, more seldom red or brown. Engravings on bone carvings are also filled with black paint, and on wooden masks[1] the beard is also indicated by means of black paint, while red ochre or blood is used to redden the cheeks of masks. I have spoken above[2] of the use of dyes in manufactured articles and in technical work; the decoration of skin dress by means of stamps has also been mentioned

[1] See Part I, pp. 83, 84.

[2] See p. 628.

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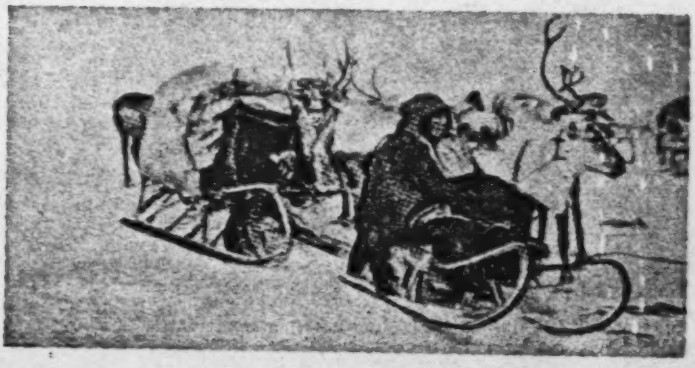

Light traveling sled and sled for transporting children.

501 boards were laid on top of the crossbars, and then the result resembled a raft.

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237 ## Clothing

The Koryak dress is most similar to that of the Chukchi. All Koryaks used the skins of young reindeer for both summer and winter clothing. Other skins (dogs, foxes, wolves and wolverines) were used only to trim the upper clothing, and to make hats and mittens.

The basic clothing of men consisted of an almost knee-length fur shirt without a lengthwise opening and with wide sleeves; this was worn with fur trousers and footwear. The shirt was made with a cowl and a small breastpiece, or without a cowl, but with a wide collar, edged with a seam. A cord was pulled through the seam, drawing the shirt together at the neck. The collar was usually trimmed with dog fur; black fur was considered the most beautiful.

Travel garb was cut in the same fashion, but longer. It consisted of two separate fur shirts, of which one was worn with the fur inside, and the other, with the fur outside. It was usually made with a cowl and a small breastpiece.

[184]
[179] The clothing was usually worn directly on the body; the coastal Koryaks were the only ones to wear it frequently over fabric shirts, acquired from the local Russians.

Trousers were sewn of reindeer skins. Footwear was made of suede.

Women's winter dress was a wide fur overall with sleeves. The trousers were tucked into the boots below the knee. Very often they were made of vertical strips of white and dark fur. Above the overall, the women usually wore a fur shirt. It was of the same cut as the men's shirts, but decorated with tassels and embroidery.

A characteristic feature of Koryak winter dress (men's and women's), which distinguished it from the Chukchi dress, was the patterned strip at the hem—the opuvan. This was usually made of reindeer fur, but of a different color from the rest of the garment; sometimes it was decorated with mosaic designs.

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17:Antropova E-4 (no date) 1964 RY4 Koryak RY4

of the legends describe the various adventures and tricks of the raven; they represent him as a cunning lecherous old man who constantly deceives his wife Miti and his numerous sons and daughters.

Some of the legends deal with the adventures of the raven's older son Ememkut (or Amamkut), a much nobler and more heroic figure than his father. The characters in the legends about the raven Kuykynnyaku and about Ememkut are half-human, half-animal: wolf-like, bear-like, fox-like, magpie-like and partridge-like creatures, a root-man, a grass-woman, and many others. These beings act like people, but they also possess the qualities of the animal or plant whose name they bear.

Historical legends, in contrast to the myths which are prevalent among all the Koryaks, are of a local nature: each territorial group of Koryaks has its own cycle of legends. The Chavchuvens, for example, have stories of clashes with Chukchi; the Apukintsy, of clashes with reindeer-breeding Chavchuvens; the Palantsy, of wars with the Evens. The legends of each cycle are centered about the figure of a hero, who is different for every Koryak group. He is called enkhivyl''yn (literally—"strong man," a term close to the Russian "bogatyr'").

However, the figures of the heroes of all legendary cycles are endowed with the same traits; there are also recurrent motifs, such as attacks on sleeping enemies, deception of enemies with the aid of dummies, or turning enemies to flight by hitting dry skins, creating the sound of footsteps of a rapidly approaching, noisy horde, etc.

Of special interest in Koryak folklore are stories about masters and their workers. These reflect the social stratification which was so pronounced among reindeer-breeding Koryaks at the time of the Revolution. A special subdivision of folk literature dealing with daily life consisted of tales about lucky and unlucky hunters. The Koryaks had also borrowed many Russian tales, but these were changed to such an extent that they were often difficult to distinguish.

The Koryaks had few proverbs and riddles. Their songs were also few.

Among their musical instruments, we must also mention, in addition to the tambourine, the vanniyayar—literally, "tooth tambourine." This was a device widely found in Siberia: it consisted of a bone or iron plate, with a little tongue cut out in the center. At the base of this tongue was a tiny hole, through which a cord of reindeer sinew was drawn. The plate is held between the lips and the cord is pulled. The vibration of the little tongue produces a low, monotonous hum, resembling the muted sounds of a tambourine; the mouth cavity serves as the resonator.

Dances were usually performed during the seasonal celebrations. These were ritualistic, almost always representing extremely naturalistic imitations of the movements of seal, bears, reindeer and ravens. They were accompanied with a characteristic, deeply guttural, hoarse singing. The dancers were chiefly women.

At the seasonal festivals there were also various games and contests: wrestling, foot races, reindeer and dog races, and tossing of people in seal skins.

The Koryaks produced a large variety of artistic objects of bone, skins, the skin and hair of reindeer, silk, copper and iron plates, etc. The men made bone tobacco-boxes with carved or engraved figures of animals, birds and men; bone pipes, ornamented with lead or tin and decorated with figures of bears, wolves, dogs, reindeer, and seals. The women specialized in fur ornamentation with beads, silk and reindeer hair. The fur patterns adorning the hems of Koryak clothes and hats were in the form of mosaics of pieces of black and white reindeer fur. They were either geometrical (squares,

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Samples of ornamentation on hems of fur clothing.

rectangles, triangles and circles), or representational (figures of reindeer, stylized animals and birds, fantastic plants).

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Beads, silk and reindeer hair were used to decorate boots, mittens, matchboxes, and a variety of bags and pouches. Another craft practiced by women and particularly developed among the Karagintsy was the weaving of baskets, bags and boxes of dry grass.

Contemporary Life

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In December 1917, the Soviet regime was established on Kamchatka. The civil war which soon broke out in the Far East did not allow the launching of economic and cultural work on the territory inhabited by the Koryaks. In the beginning of 1918, Kolchak's appointees took over Kamchatka. In 1920, an underground revolutionary committee organized an uprising in Petropavlovsk-Kamchatskiy, leading to the restoration of Soviet rule. In 1921, Petropavlovsk-Kamchatskiy, Gizhiga and Nayakhan were occupied by a White Guard detachment under Captain Bochkarev. The Petropavlovsk Revolutionary Committee was compelled to withdraw into the mountains. Since